

VOCAL SCORE.

# The Princess Mae.

OPERA COMIQUE  
IN THREE ACTS.

BOOK BY

KIRKE LA SHELLE.

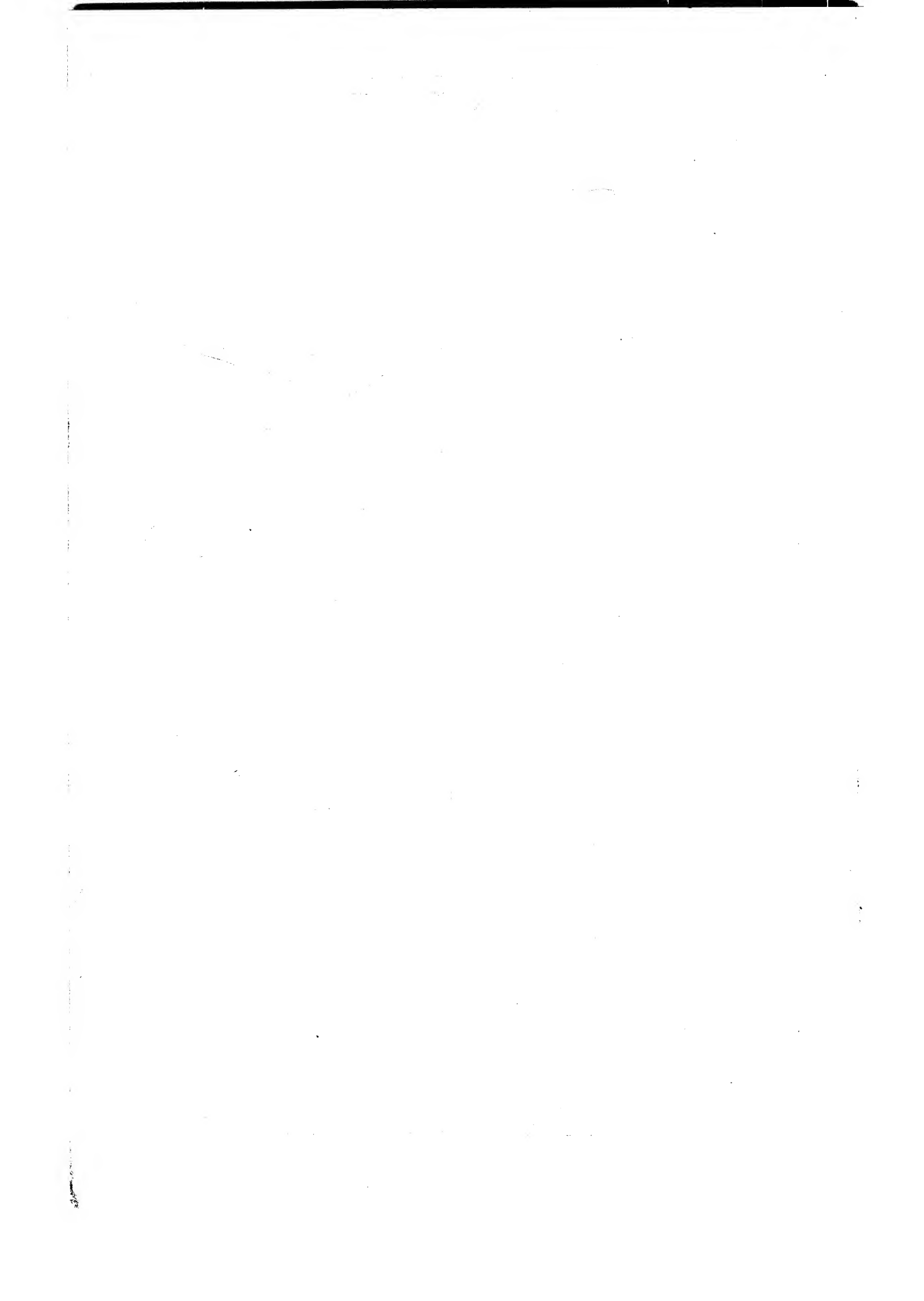
MUSIC BY

JULIAN EDWARDS.

PUBLISHED BY

M. WITMARK & SONS

NEW YORK, CHICAGO, LONDON, TORONTO



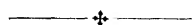
# The Princess Chic.

A Comic Opera in Three Acts.

Produced under the Direction of KIRKE LA SHELLE.

Words by KIRKE LA SHELLE.

Music by JULIAN EDWARDS.

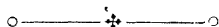


## CAST OF CHARACTERS.

Charles, the Bold, Duke of Burgundy  
François, Marquis of Claremont, his Friend  
Chambertin, Steward to the Duke  
Louis XI, King of France  
Brevet, A swaggering soldier of fortune  
Brabeau, His Comrade  
Herald to the Duke  
Pommard, Steward to the Princess  
Herald to the Princess  
Lorraine, Page to the Princess  
Estelle, Daughter of Chambertin  
Princess Chic, of Normandy

Huntsmen, Retainers, Men-at-Arms, Peasants, Cavaliers and Courtiers.

Time 1468 — Place: Peronne, Burgundy.

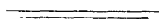


## SYNOPSIS OF SCENES.

ACT I. Courtyard of the Duke's Chateau.

ACT II. Grand Hall of the Chateau.

ACT III. Same as Act I.



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To - Philip Hale Esq.  
With the Composers'  
Kind regards  
March - 1900

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# THE PRINCESS CHIC

OPERA COMIQUE

in Three Acts.

BOOK BY

KIRKE LA SHELLE

MUSIC BY

JULIAN EDWARDS.

Vocal Score.

Pr. \$2.00 net.

M. WITMARK & SONS,  
NEW YORK, CHICAGO  
LONDON, PARIS LEIPZIG.  
TORONTO.

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# The Princess Chic.

Comic Opera in 3 Acts.

ACT I.

## Introduction.

Words by  
KIRKE LA SHELLE.

Music by  
JULIAN EDWARDS.

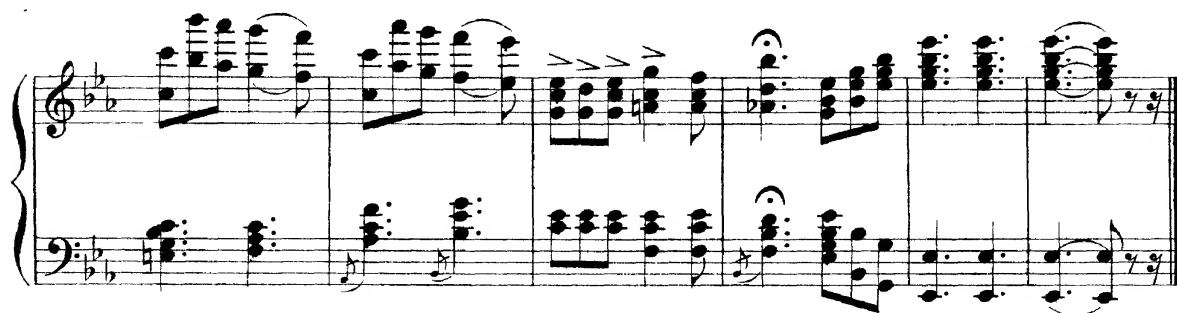
*Quick and agitated.*

The musical score for the Introduction is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Quick and agitated'. The score consists of five systems of music, each with a treble and bass staff. The first system includes a sixteenth-note triplet in the treble staff. The second system features a sixteenth-note triplet in the treble staff and a sixteenth-note triplet in the bass staff. The third system includes a sixteenth-note triplet in the treble staff and a sixteenth-note triplet in the bass staff. The fourth system features a sixteenth-note triplet in the treble staff and a sixteenth-note triplet in the bass staff. The fifth system includes a sixteenth-note triplet in the treble staff and a sixteenth-note triplet in the bass staff. The score is characterized by rapid sixteenth-note passages and triplet figures.

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This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands, using treble and bass clefs. The key signature is B-flat major (two flats). The time signature is 6/8. The piece features a variety of musical textures, including arpeggiated figures, block chords, and melodic lines. Dynamic markings include *pp* (pianissimo) and a tempo change to *Slower*. The piece concludes with a final cadence marked with a double bar line and a repeat sign.

3222

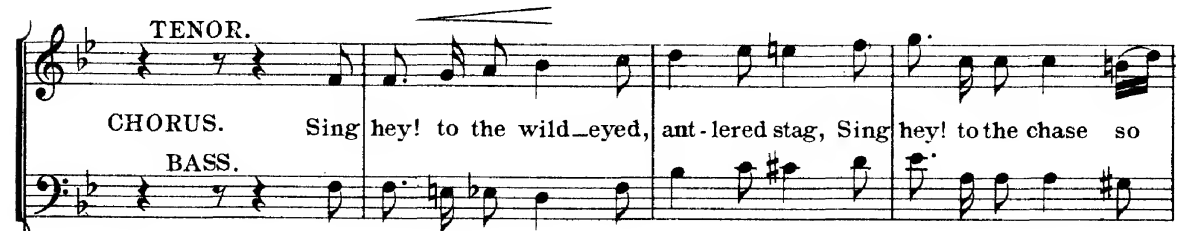
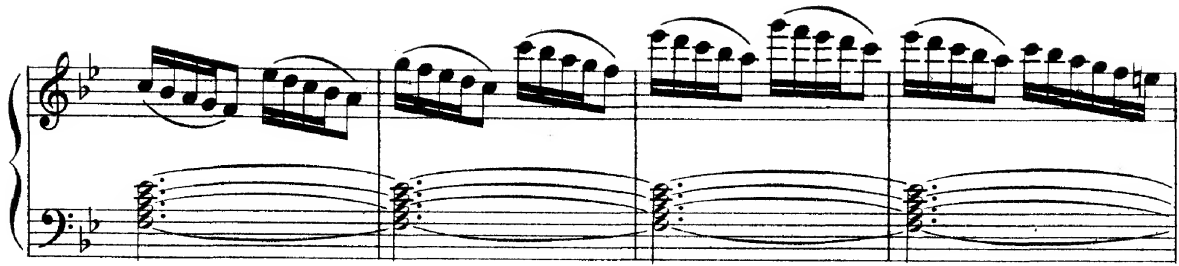
*Sustained.*

## No 1a

ACT I.  
Opening Chorus.  
(MALE.)

*With Animation.*

The musical score is written for piano and voice. It begins with a piano introduction marked *With Animation.* and *f* (forte). The piano part is in 6/8 time. The voice part enters in the second measure of the first system. The score consists of five systems of music. The piano part provides harmonic support with various chords and melodic lines, while the voice part carries the main melody. The key signature is one flat (B-flat), and the time signature is 6/8. The score ends with a final cadence in the fifth system.



dawn till dusk we fol - low A - lert o'er hill, through hol - low From

dawn till dusk we fol-low A - lert o'er hill through hollow. Though

bright or low' - ring be the skies. We fol - low till he dies. — We



fol-low, we fol-low, we fol-low, we fol-low, We

fol-low, fol-low till he dies. Then

drink to the glor-ious chase,— Fill up,— fill up. There's

dan-ger for men to face,— Drain the cup, drain the cup. What-

*pp*

*pp*

*p*

e'er the quar-ry, No man may tar-ry. When winds—the huntsman's

When winds—the hunts—man's

horn, Ta ra ra. We're up and a-way, At break of day—

horn, Ta ra ra. ———

*p*

o'er the glist' - - ning frost of morn. Ta ra ra. We're

o'er — the glist'ning frost of morn. Ta ra ra. —

*p*

up and a - way at break of day, We're

*f*

*pp*

*f*

*a little slower.*

*ppp*

up and a - way at break of day. —

*ppp*

*a little slower.*

*pp*

*ff*

*In time.*

Sing hey! to the wild-eyed aut-lered stag, Sing hey! to the chase so

keen. The track leads high o'er moun-tain crag and far in the for-est

green. From dawn till dusk we fol-low, A-ler! o'er hill and

hol - low, We fol-low, we fol-low, we fol - low till he dies. \_\_\_\_\_  
 dies. \_\_\_\_\_

— We fol - low, we fol - low. Now o'er hill — and now through  
 — We fol - - low.

hol - - low, We fol - - low, we

fol - low till he dies. We fol - low, we fol -

low, we fol - low, we fol - low, we fol - low till he dies,

till he dies.

8222

*Not too Quick.* Estelle.

A greet - ing mer ry gen-tle-men,

*mp*

Estelle.

Franois.

CHORUS.

A greet - ing fair Es - telle!

A greet - ing fair Es - telle!

fair Es - telle!

*f*

Estelle.

song was all of copse and fen.

Franc.

'Tis now of love, ma belle. —

Estelle.

I'd glad-ly hear, I'd glad-ly hear.

She'd glad - ly hear, —

The first system shows Estelle's vocal line with two measures of rest followed by two measures of melody. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The second system continues the vocal line with a long note and a rest, while the piano accompaniment provides harmonic support.

Franc.

Com rades, a health with me, A maid I

She'd glad - ly hear.

The first system shows Franc's vocal line with two measures of rest followed by two measures of melody. The piano accompaniment features a more active right hand with eighth notes and chords, while the left hand plays a steady bass line. The second system continues the vocal line with a long note and a rest, while the piano accompaniment provides harmonic support.

Franc.

know, — None, none so fair as she, nor high nor

The first system shows Franc's vocal line with a long note and a rest, followed by two measures of melody. The piano accompaniment continues with a similar pattern of chords and single notes. The second system continues the vocal line with a long note and a rest, while the piano accompaniment provides harmonic support.



Franc.  
low.

CHORUS. A health, a health — Pro - pose the

A health, a health —

*retard slightly.*

toast We'll drink to her whom we love most, whom we love most. —

*retard slightly.*

*p*

Franc. *Moderately Slow.*

Deep in her rogu - ish danc-ing eyes Love's

*p*

mes - sage lies in wait — For one to whom such sweet surprise Is

des-tined soon or late — And oh so fair this maid-en's face I

thrill with ec - sta - sy And were she mine with

all her grace, Earth par - a-dise would be. — A health to her! —

Franc.

A health to mer - ry wild Es-

CHORUS. To whom, pray tell —

*Faster.*

telle!

A no - ble toast! Fran

A no - ble toast!

*Faster.*

*ff*

## Estelle.

Good

cois says well, a health to mer-ry wild Es- telle. —

Francois says

*Not too Quick.*

sirs, this compli-ment I'll place to your col-lec-tive credit, But

Estelle.

I had prized it high - er far, If — one a - lone had said it.

If

Estelle.

In pri - vate still should love in - tone.

Franc.

Just one a - lone? Pray

one a - lone?

Franc. *with expression.*

what would you of lov - er true We fain would know just what to do.

*Not too Fast.* Estelle.

1. A  
2. A

lov - er true should not a - loud De - clare his ar - dent passion, All  
lov - er true should not I hold In tap rooms toast his Phoebe. Nor

in a noi - sy bab - bling crowd, In boast - ful, brag - gart fashion.  
plume him - self in man - ner bold, How - ev - er fa - vored he be.

I'd have him seek me out a - lone And then in ac - cents  
I'd have him seek me out and kneel And speak in ac - cents

plead - ing, — Tell me in earn - est, soul - ful tone How  
 ten - der, — The while an arm would soft - ly steal A -

that his heart lay bleed - ing, How that his heart —  
 bout my fig - ure slen - der. A - bout my fig - ure

lay a bleed - - ing, And then — I'd have him  
 small and slen - - der

*gracefully.*

*p*

say "Come love, — with me a - way! We'll fly be - yond the

night, my love, We'll fly be-yond the day, my love, To

realms where love is King, Where love — is ev'-ry - thing. I'll

love you all my life my love I'll love you af - ter

death my love, Through life and death I'll love."

Estelle.

— Then come — where love is King, Where love — is ev'-ry-

Franc.

Then come where love is King, Where love is ev'-ry -

CHORUS. Then come — where love is King, Where love — is ev'-ry

thing, I'll love you all my life my love; I'll love you af-ter

thing, I'll love you all my life my love; I'll love you af-ter

thing, I'll love you all my life my love; I'll love you af-ter



1.

death my love, Thro' life and death I'll love!

death my love, Thro' life and death I'll love!

death my love, Thro' life and death I'll love!

1.

2.

death I'll love!

death I'll love!

death I'll love!

2.

## Entrance of Duke.

No 2a

Duke and Male Chorus.

*Rather fast.*

CHORUS.

TENOR

BASS

The Duke! The Duke!

The Duke! The Duke!

Give greeting to the Duke Live Bur-gundy the fair, Long

live the Duke! The Duke! The Duke!

The Duke! The Duke!

The musical score is written for a Tenor, Bass, and Male Chorus, with piano accompaniment. The tempo is marked 'Rather fast.' The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The vocal parts enter with the lyrics 'The Duke! The Duke!' and are followed by a piano introduction. The piano part features a prominent sixteenth-note figure in the right hand, often marked with a '6' for a sextuplet. The lyrics continue with 'Give greeting to the Duke Live Bur-gundy the fair, Long live the Duke! The Duke! The Duke!' and 'The Duke! The Duke!'.

Give greeting to the Duke. Live Burgundy the fair, Live

The first system of the musical score. The vocal line (treble clef) has a melody with lyrics: "Give greeting to the Duke. Live Burgundy the fair, Live". The piano accompaniment (bass clef) features a steady eighth-note bass line and chords in the right hand.

Bur-gun-dy the the fair. Long live the Duke, long live, long live the

The second system of the musical score. The vocal line continues with the lyrics: "Bur-gun-dy the the fair. Long live the Duke, long live, long live the". The piano accompaniment continues with similar rhythmic patterns.

Duke — Long live, long live the Duke! —

The third system of the musical score. The vocal line has the lyrics: "Duke — Long live, long live the Duke! —". The piano accompaniment becomes more complex with sixteenth-note runs in the right hand.

Duke. Live Burgundy!

The fourth system of the musical score. The vocal line has the lyrics: "Duke. Live Burgundy!". The piano accompaniment concludes with a final flourish in the right hand, marked with a "6" for a sextuplet.

(broader.)

The sen-ti-ment I much com-mend. And I, her sovereign

lord, I too shall live in joy. ——— If that I have good friends Good

wine the chase And stir-ring times.

CHORUS. The chase and stirring times.

## SONG "A CHARGER GOOD."

Duke.

Duke and Male Chorus.

*With spirit.*

1. A char-ger good and a lance give me An  
2. A foe-man wor-thy andbold give me A

*mf*

axe at my sad-dle bow— A sword to wield on a  
bat-tle that's fierce and long,— To meet with a shock like

hard fought field As swift to the charge we go.— To  
rock on rock The war swept ranks a-mong.— To

ride at deathwith a joy-ous breath And hack the spear-men  
win re-noun as we hew them down While blades flashall a-

stout, — To scat-ter them wide as wild we ride, With  
- bout, — To jeer at fate with heart e - late, And

fierce tri-umph - ant shout. —  
put the foe to rout. —

TENOR.  
CHORUS. To scat-ter them wide as  
To jeer at fate with

BASS.

With fierce tri-umph-ant shout. Oh the  
And put the foe to rout.

wild we ride, With fierce tri-umph-ant shout.  
heart e - late, And put the foe to rout.

clang and clash as the steel meets steel, With thrust and slash as they

back - ward reel, With death in the wind, Wholl lag— be-hind When the

glor - ous strife the puls - es feel! Oh the clang and clash the

thrust and slash Oh the clang and clash the thrust and slash, Hur -

-rah for the mu-sic of steel on steel Hur-rah! Hur-rah!—

CHORUS.

Oh the

clang and clash as the steel meets steel, With thrust and slash as they

back-ward reel, With death in the wind, Who'll lag be-hind, When the

*ff*



Oh the clang and clash the  
glor - ious strife the puls - es feel, Oh the clang and clash the

thrust and slash, Oh the clang and clash the thrust and slash, Hur -  
thrust and slash, Oh the clang and clash the thrust and slash, Hur -  
Hur -

(Pause 21 time only.)

- rah for the mu - sic of steel on steel, Hur - rah! Hur - rah! —  
- rah! — Hur - rah! — Hur - rah! Hur - rah! —  
- rah for the mu - sic of steel on steel, Hur - rah! Hur - rah! —

## Trio.

No 3.

"A Soldier of Fortune?"

Brevet, Brabeau and Chambertin.

*In moderate time.* Brevet.

1. The sol-dier of for-tune is  
sol-dier of for-tune is

Brevet.

gal-lant and gay,— He  
mer-ry with all.— A

Brabeau.

Is gal-lant and gay,—  
Is mer-ry with all.—

Chambertin.

Is gal-lant and gay,—  
Is mer-ry with all.—

*pp*

kiss-es a wench and rides a way.—  
jol-ly good fel-low in camp or in hall.—

He rides a way.—  
In camp or in hall.—

He  
In

Brevet.

His sword is for hire, his heart is light, He's  
The dice are to him of wealth a mine, They

rides a way.—  
camp or in hall.—

*pp*

ev-er in love and the world is bright,— Should a trav' - ler's  
fur-nish him food and they fur-nish him wine,— He — cares not a

purse but greet his sight, He takes it and rides a  
rap for the mine and thine, He helps him-self to

Brev.

way. Ha ha ha Should a trav' lers purse but greet his  
all. Ha ha ha He cares not a rap for the mine and

Brab.

Ha ha ha Should a trav' lers purse but greet his  
Ha ha ha He cares not a rap for the mine and

Chamb.

sight He takes it and rides a - way, Ha, ha, ha, He  
thine He helps him-self to all, Ha, ha, ha, He

sight He takes it and rides a - way, Ha, ha, ha, He  
thine He helps him-self to all, Ha, ha, ha, He

takes it and rides a way *ff* Ha, ha, ha!  
helps him - self to all Ha, ha, ha!

takes it and rides a way *ff* Ha, ha, ha!  
helps him - self to all Ha, ha, ha!

*f* *ff*

All three.  
(Falsetto.)

Hm Hm

*pp* *ff*

# DANCE.

*pp* *ff*

1. 2.  
2. The *ff*

## No 4a

# Cavaliers.

Female Chorus.

*Quick and spirited.*

Piano introduction in D major, 6/8 time. The music is marked *Quick and spirited.* It begins with a piano (*p*) dynamic, followed by a crescendo to *f* and then *ff* (fortissimo) in the final measure. The melody is in the right hand, and the accompaniment is in the left hand.

FEMALE CHORUS.

SOPRANO.

ALTO.

We're

First system of the vocal and piano accompaniment. The vocal parts (Soprano and Alto) enter with the lyrics "We're". The piano accompaniment provides a rhythmic and harmonic foundation. The key signature is D major (two sharps) and the time signature is 6/8.

*unis.*

blades of a tem - per both fine and tried On mis - sions im - por - tant we're

Second system of the vocal and piano accompaniment. The vocal parts continue with the lyrics "blades of a temper both fine and tried On missions important we're". The piano accompaniment continues with a steady rhythm. The key signature is D major and the time signature is 6/8.

chos - en to ride We're quick and em - phat - ic, But nev - er er - rat - ic, We

Third system of the vocal and piano accompaniment. The vocal parts continue with the lyrics "chos - en to ride We're quick and emphatic, But never erratic, We". The piano accompaniment continues with a steady rhythm. The key signature is D major and the time signature is 6/8.

sleep, we sleep our swords be-side, As an es-cort of hon-or su-

*unis.*  
-perb are we, There's noth-ing to e-qual us you'll a-gree, We're

always re-li-a-ble, Daring and pli-a-ble, Brave as you well can see, A

*unis.*  
sweep-ing bow— And a low-bent head, Or an

off - hand nod Proves us well bred. We

heed not the tears of a - dor - ing dears, For

*unis.*  
we are the pink of pro-pri - e - ty cav - a - liers. A

sweep - ing bow — and a low - - bent head. Or an



off - hand nod Proves us well - bred We

heed not the tears of a - dor - ing dears For

*slight retard.*

we — are the 'pink of pro-pri - e - ty cav - a - liers.

# **No 4b**

## **"AN ENVOY'S DUTY."**

Princess Chic, Lorraine, Pommard & full Chorus.

*With dash.* (Enter Princess Chic as Envoy.)

*Chic. rather slow.*

1. An en - voy's du - ty is to greet His no - ble  
 en - voy's du - ty is to say Such pleas - ant

*pp rather slow.*

host in man - ner meet He rep - re - sents With com - pli - ments His  
 things from day to day As may con - duce by clev - er ruse To

*p*

mas - ter's di - plo - mat - ic sense. And speaks in phrases neat And  
 bring a - bout a val - ued truce. And thus he earns his pay And

*pp*

*lively.*

speaks in phras - es neat. And if a - quar - rel is a - foot He smiles and makes his  
 thus he earns his pay. And when his scheming is at end He goes as from his

*p*

CHORUS.

Chic.  
best sa-lute.  
dear-est friend.

Lor.  
His best sa-lute.  
His dear-est friend.

Pom.  
His best sa-lute.  
His dear-est friend.

SOP & ALTO.  
His best sa-lute.  
His dear-est friend.

TENOR.  
He smiles and makes his  
His dear-est friend his

BASS  
He smiles and makes his  
His dear-est friend his

*f*

best sa-lute friend But when a quar-rel is a-foot He  
dear-est friend And when his schem-ing is at end He

best sa-lute friend But if a quar-rel  
dear-est friend And when his schem-ing

best sa-lute friend But if a quar-rel  
dear-est friend And when his schem-ing

*f*

smiles goes and as from his his best dear- sa - lute. He makes his best sa -  
 goes as from his his dear- est friend. He goes as from a  
 is is at - - foot end He smiles and as  
 is is a - - foot end He smiles and a  
 is is a - - foot end He smiles and as

(Pause 2d.time only.)

1 2  
 - lute friend His His best dear- sa est - lute. friend. 2. An - lute. friend.  
 makes from His His best dear - sa est - lute. friend. - lute. friend.  
 makes from his his best dear - sa est - lute. friend. - lute. friend.  
 makes from his his best dear - sa est - lute. friend. - lute. friend.

*ff* *ff*

## CHORUS.

*In time.*

We're blades of a tem-per both

They're blades of a tem-per both

fine and tried on mis-sions im-por-tant We're chos-en to ride We're

fine and tried on mis-sions im-por-tant They're chos-en to ride They're

quick and em-phat-ic But nev-er er-rat-ic We sleep, we sleep our

quick and em-phat-ic But nev-er er-rat-ic They sleep, their swords be-

swords be-side. As an es-cort of hon-or su-perb are we, There's  
 - side. As an es-cort of hon-or su-perb are they There's

noth-ing to e-qual us you'll a-gree We're al-ways re-li-a-ble,  
 noth-ing to e-qual them so they say They're al-ways re-li-a-ble,

Chic.

Dar-ing and pli-a-ble Brave as you well can see. A  
 Dar-ing and pli-a-ble Brave and gal-lant are they. A

sweep - - - ing bow And a low - bent head Or an  
 sweep - ing bow And a low - bent head Or an  
 sweep - ing bow And a low - bent head Or a

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "sweep - - - ing bow And a low - bent head Or an" for the first staff, "sweep - ing bow And a low - bent head Or an" for the second, and "sweep - ing bow And a low - bent head Or a" for the third. The piano accompaniment features a steady bass line and a more melodic upper line with some triplets.

off - - hand nod Proves us well - bred We  
 off - hand nod Proves us well - bred We  
 off - hand nod Proves them well - bred They

The second system continues the musical piece with four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "off - - hand nod Proves us well - bred We" for the first staff, "off - hand nod Proves us well - bred We" for the second, and "off - hand nod Proves them well - bred They" for the third. The piano accompaniment continues with a steady bass line and a more melodic upper line with some triplets.

heed not the tears Of a - dor - ing dears, For

heed not the tears of a - dor - ing dears, For

heed not the tears of a - dor - ing dears, For

*much slower.*

we are the pink of cav - a - liers.

we are the pink of pro - pri - e - ty cav - a - liers.

they are the pink of pro - pri - e - ty cav - a - liers.



## Song.

"The Foolish Swallow"

No 5.

Chambertin and Female Chorus.

*Moderately slow.* Chambertin.

1. There was  
2. This —

once a fool-ish swal-low found of wine, a brim-ming cup, And he  
fool-ish swal-low list-ened to the voice of love one day, Chose a

said: "Since I'm a swal-low I will drink this liq-uid up!" For he  
fe-male of his spe-cies And with her he flew a-way, In —

was a thirst - y swal-low And he did - nt know twas wine, And each  
love's young dream they glo-ried, Dwelt in cas-tles made of air, And they

sip did quick - ly fol - low Till he felt ex-treme-ly fine,  
cood and billed and sto - ried Like a ver y love-sick pair,  
FEMALE CHORUS. SOPRANO.  
ALTO Ex-treme - ly  
A love - sick

Ex-treme-ly fine. But  
A love-sick pair. But this

fine, Ex-treme-ly fine,  
pair, A love-sick pair.

by and by he felt dis-tinct - ly dole - ful, And his  
fick - le fe - male one day flew a - way, sir, With a

eyes were filled with ver - y bri - ny tears, And he  
ri - val who gave hub - by sau - cy leers, As he

mur - mured in a man - ner sad and soul - ful, "Oh  
tried to hatch the eggs I heard him say, sir, "Oh

nev - er in a mil - lion years. Oh nev - er, nev - er, nev - er will I  
nev - er in a mil - lion years. Oh nev - er, nev - er, nev - er will I

touch that stuff a - gain, Nev - er in a mil - lion years?"—  
trust a fe - male bird, Nev - er in a mil - lion years?"—  
Oh  
Oh

nev - er, nev - er, nev - er will I touch that stuff a - gain,  
nev - er, nev - er, nev - er will I trust a fe - male bird,

1. Nev - er in a mil - lion years. — years. —  
Nev - er in a mil - lion years. — years. —

2. Nev - er in a mil - lion years. — years. —  
Nev - er in a mil - lion years. — years. —

*tr*

## Septette.

No 6a

Chic, Estelle, Lorraine, Duke, Francois,  
Chambertin and Pommard.

*Quick and Agitated.*

Duke.

Hold I com-mand; — He dies who dis-o-beys.

SOPR.  
ALTO.  
CHORUS. TEN.  
BASS.

The Duke

The Duke

Chic.

Nothing to me. A.

Duke.

This brawl what means it?

*ff*

*a little slower.*

tri - fle I as - sure you.

Come, Francois, what say you.

*p a little slower.*

Franc.

Nothing my lord.

Duke.

Now by my faith, will none ex - plain? —

*pp*

Estelle.  
An ex-plan - a - tion I will

Cham.  
A slight mis-take

Pom.  
A slight mis-take

Est.  
make.

Lorraine.  
I hope for - sooth she'll speak the truth.

Est. *somewhat slower.*  
Francois be-lieved this cav - a - lier was one whom I had

cause to fear And thought it ver - y much a - miss That

Est.  
he should take from me a kiss.

Duke.  
A kiss Who are you?

Chic.  
An en - voy — from the Prin - cess Chic

Duke.  
Speak! The en voy!

The en - voy!  
The en - voy!

Chic.  
A slight mis - take. An

Duke.  
A slight mis - take. —



*Slow but very playful.**Chic.*

ex - plan - a - tion he should make For I am not the man he thought. An

ex - plan - a - tion he should make I'm not the man he thought. And

*Chic.*

naught's a - miss, just in a kiss 'Tis plain that he the

Duke.  
An ex - plan - a - tion he should make For

truth must see, Nor wrath a - wake at this mis - take at this mis -

you are not \_\_\_\_\_ the man he thought And naught's a miss, just

Chic.  
take.

Est.  
An ex - plan-a - tion you must make, For

Fr.  
An ex - - plan - a - tion

Duke.  
in a kiss.

Cham.  
I hope that no one's head will break, Though

Pom.  
I hope that no one's

Est.  
he is not the man you thought, An ex - plan-a - tion you must make, He's

Fr.  
I should make For he is not the

Duke.  
You're

Cham.  
he is not the man 'twas thought 'Tis naught a - miss to

Pom.  
head will break, Though he is not the man he's not the

*f* *p*

Estelle.  
not the man you thought. —

Lor. *f*  
Ah! could they know The

Fr. *pp*  
man I thought. And naught's a-miss Just in a kiss

Duke. *pp*  
not, you're not the man he thought 'Tis naught a-miss To steal a kiss

Cham. *pp*  
steal, to steal a kiss. 'Tis naught a-miss To steal a kiss

Pom. *pp*  
man 'twas thought — 'Tis naught a-miss To steal a kiss

CHORUS. *pp*  
'Tis naught a - miss To  
*pp*  
'Tis naught a - miss To  
*pp*


E. 

L.   
hope - less woe The grief and care of

F.   
'Tis plain that he the truth must see. Nor wrath a-wake At this mistake

D.   
'Tis plain that he the truth must see. Nor wrath a-wake At this mistake

C.   
'Tis plain that he the truth must see. Nor wrath a-wake At this mistake

P.   
steal a kiss, 'Tis plain that he the

  
steal a kiss, 'Tis plain that he the

  
steal a kiss, 'Tis plain that he the

  
steal a kiss, 'Tis plain that he the

  
steal a kiss, 'Tis plain that he the

  
steal a kiss, 'Tis plain that he the

Chic. *f* a - miss

'Tis naught a - miss To

Est. *f*

'Tis naught a - miss

Lor. *f*

love's de - spair. And yet 'twere bliss

Fr. *f*

'Tis naught a-miss, To steal a kiss 'Tis naught a - miss

Duke *f*

'Tis naught a-miss, To steal a kiss 'Tis naught a - miss to

Cham. *f*

'Tis naught a-miss, To steal a kiss 'Tis naught a - miss

Pom. *f*

truth must see. Nor wrath a - wake at

truth must see. Nor wrath a - wake at

*f* *cresc.*

to steal

C. steal a kiss, a kiss

E. To steal a steal a kiss 'Tis naught a - miss to steal a kiss No, no,

L. To win that kiss And yet 'twere bliss to win that kiss Yes, yes,

F. To steal a kiss a kiss 'Tis naught a - miss to steal a kiss No, no,

D. steal a kiss a kiss 'Tis naught a - miss to steal a kiss No, no,

C. To steal a kiss a kiss 'Tis naught a - miss to steal a kiss No, no,

P. steal a kiss a kiss 'Tis naught a - miss to steal a kiss No, no,

this mis- take 'Tis naught a - miss to steal a kiss No, no,

this mis- take 'Tis naught a - miss to steal a kiss No, no,

*ff*

*p*

'Tis naught a-miss to steal a kiss, No, Ev' - ry - thing is now ex - plained With

no.

yes. The cause is this —

no.

no. Ev' - - ry - thing is

no.

no.

no.

*p*

no. Ev' - - ry - thing is

*p*

no. Ev' - - ry - thing is

*p*

*p*

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal part begins with a piano (*p*) dynamic and a melodic line. The lyrics are: "'Tis naught a-miss to steal a kiss, No, Ev' - ry - thing is now ex - plained With". There are several vocal lines, some of which are marked "no." or "yes.". The piano accompaniment consists of chords and moving lines in both the right and left hands. The score is divided into systems, with a double bar line separating the first system from the second. The second system includes a piano (*p*) dynamic marking and the lyrics "Ev' - - ry - thing is". The third system also includes a piano (*p*) dynamic marking and the lyrics "Ev' - - ry - thing is". The score ends with a final piano (*p*) dynamic marking.

C. per - fect sat - is - fac - tion. An un - der-stand-ing

E. Ev'-ry thing is now ex-plained. An un-der-stand-ing

L. a tri - fling kiss Tok - - en of

F. Ev'ry thing is now ex plained.

D. now ex - plained, An un - - der -

C. The cause was this, a tri-fling kiss.

P.

now ex - plained. An un - - der -

now ex - plained. An un - - der -



thus is gained of re - cent has - ty ac - tion. The

thus is gained of re - cent has - ty ac - tion.

bliss A short\_ sweet\_ kiss And

An un - der - stand - ing now is gained

stand - - ing thus is gained

A thing of bliss, a short, sweet

stand - - ing now is gained. The

stand - - ing now is gained. The

C. cause is\_ this a tri - fling kiss Token of\_ bliss a

E. The cause was this. \_\_\_\_\_

L. yet with strife The world is

F. The cause was this

D. The cause is this A short, sweet

C. kiss. And yet with strife \_\_\_\_\_

P. And yet with strife

cause is this a tri - - fling

cause is this a tri - - fling

short, sweet kiss a lit - tle kiss Twixt man and miss a short, sweet

A short, sweet kiss. Twixt man and miss a short, sweet

rife. All for a kiss A short, sweet

A short, sweet kiss A short, sweet

kiss Twixt man and miss a short, sweet

The world is rife. All for a kiss, a short, sweet

The world is rife All for a kiss, a short, sweet

kiss Twixt man and miss, a short, sweet

kiss Twixt man and miss, a short, sweet

kiss Twixt man and miss, a short, sweet

*pp*

3222

The world is rife. \_\_\_\_\_ All

All for a lit - tle kiss. \_\_\_\_\_

All for a kiss. \_\_\_\_\_

All for a lit - tle kiss. \_\_\_\_\_

All for a kiss. \_\_\_\_\_

kiss. A lit - tle kiss Ah, *f*

kiss. A lit - tle kiss Ah, *f*

kiss. A lit - tle kiss Ah, *ff*

kiss. A lit - tle kiss Ah, *ff*

kiss. A lit - tle kiss Ah, *ff*

C. *ff* *pp*  
 for a kiss, a lov - er's kiss A lit - tle kiss twixt man and miss

E. *ff* *pp*  
 Ah! me. Twixt man and miss

L. *ff* *pp*  
 Ah! me. Twixt man and miss

F. *ff* *pp*  
 Ah! me. A lit - tle kiss twixt man and miss

D. *ff*  
 Ah! me.

C. *ff*  
 me! Ah! me.

P. *ff*  
 me! Ah! me.

*ff* *ff* *pp*

3222

*Moderate.* Duke.

And now I must ex - press my deep re - gret, That

in such harsh ad - dress we should have met 'Tis due your no - ble

*Chic.*

mis-tress. My mis-tress! My mis-tress! Can I pique in him an

# No 6<sup>b</sup>

*Slow and graceful.*

interest in the Princess Chic. — The



Prin-cess is a theme in - spir - ing In praise of her the  
sigh for her is un - a - vail - ing: To thus suc-ceed no

po - ets vie, To win from her a glance ad - mir - ing Her  
sui - tor may. Such woo - ing ev - er ends in fail - ing; In

cav - a - liers would glad - ly die. But ne'er to love's sweet pray'r con -  
sor-row then he rides a - way; Per - haps the fault is in the

sent - ing Her prop - er lord is yet to seek. No  
woo - ing Per - haps some day a man will speak But

oth-er may find nor re-lent-ing Such is the Prin-cess Chic.  
rath-er with com-mand than su-ing He'll win the Prin-cess Chic.

*Very broad and sustained.*

Weak as a wom-an, Strong as a man, She rides to the wild chase

bold-ly, As free with a sword as a maid with a fan She

looks up-on love but cold-ly. Spir-it of war-rior,

heart of a maid — Strong is her arm and knight - ly Though

stout - ly she fight for truth and the right, She's all that is fair and

sight - ly.

**CHORUS.**

*f* Spir-it of war-rior, heart of a maid Strong is her arm and

*f* Spir-it of war-rior, heart of a maid Strong is her arm and

Though stout - ly she'll fight for truth and the right, She's  
 knight - ly, Though stout - ly she'll fight for truth and the right, She's  
 knight - ly, Though stout - ly she'll fight for truth and the right, She's

1. all that is fair and sight - ly. To sight - ly.  
 2. sight - ly.  
 1. all that is fair and sight - ly. sight - ly.  
 2. sight - ly.  
 1. all that is fair and sight - ly. sight - ly.  
 2. sight - ly.

## Song.

No 7.

"The lovelight in your eyes!"

Lorraine.

*Very slow and sustained.*

The piano introduction is in 3/4 time, key of B-flat major. The right hand features a melodic line with a long note on the first beat of each measure, while the left hand provides a steady accompaniment of chords. The tempo is marked 'Very slow and sustained' and the dynamic is 'mf'.

Lorraine.

1. If I might tell you all my heart doth feel, The  
I might kneel be - fore you and con - fess The

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part consists of chords and single notes, with a dynamic marking of 'p' (piano).

pent up pas-sion of my soul for you. If I might make one ear-nest  
se-cret that I cher-ish in my heart. If I might take you in my

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes chords and single notes, with a dynamic marking of 'p' (piano).

fond ap - peal And whis-per that I would be ev - er true. Then  
arms and press, One kiss up on your lips be - fore we part. Naught

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes chords and single notes, with a dynamic marking of 'p' (piano).

earth a heav'n would seem to me I'd glo - ry in that par - a -  
could be left for me to know, Naught more of rap-ture 'neath the

-dise, If for one mo - ment I could see The  
skies, If sweet-ly there might come and go The

*rit.*

love-light in your eyes, — In your dear eyes.

1. 2.  
2. If

## No 8.

## Finale I.

Chic, Estelle, Lorraine, Francois, Duke, Chambertin, Pommard,  
Brevet, Brabeau, Herald and full Chorus.

*With animation.* Chic.

Save me! Oh,

save me, Save me brave and gra-cious lord Ah!

Duke.

Vil lians! By heav'n— you shall feel my sword.

SOPR & ALTO. *unis.*

TEN. What

BASS. What

CHORUS.

ruf-fians are these That dare to try the tem-per of the Duke? They'll surely

ruf-fians are these That dare to try the tem-per of the Duke? They'll surely

ruf-fians are these That dare to try the tem-per of the Duke? They'll surely

*ff*

Brevet. *slower.*

We yield! Oh, spare our lives Think,

Brabeau.

We yield! Oh, spare our lives Think,

die, They'll sure-ly die.

die, They'll sure-ly die.

*p*



**Duke.** *p* *with expression.*

Guard well, these dogs.

think of all our wives.

think of all our wives.

*mf with expression*

And now, fair maid-en, pray, What of this out - rage?

**Chic.**

I jour-ney to my aunt A league from

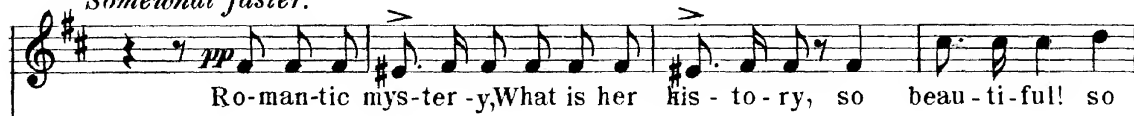
Have you lost your way?

*p*

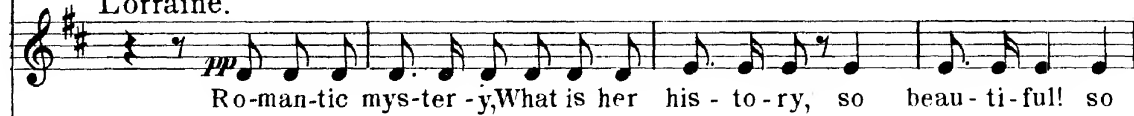
here I fear\_ I oh!\_

She's fainted, come not

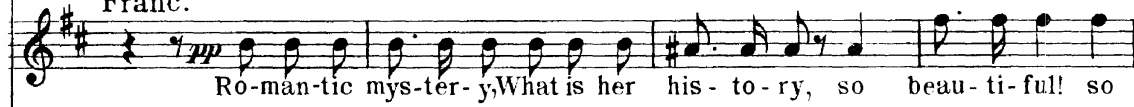
Estelle.

*Somewhat faster.*

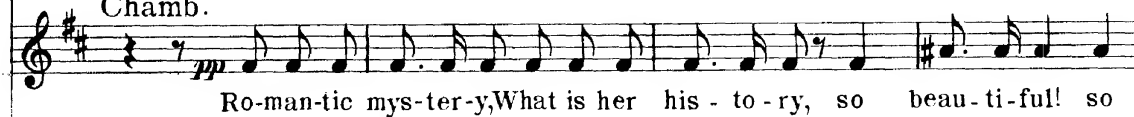
Lorraine.



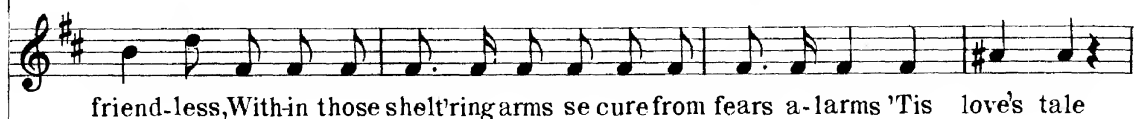
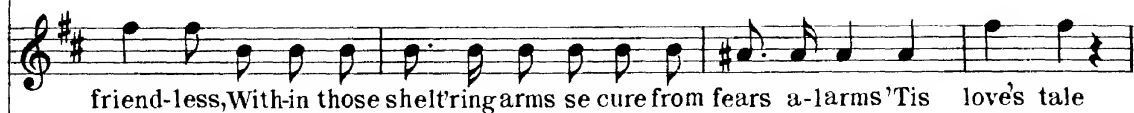
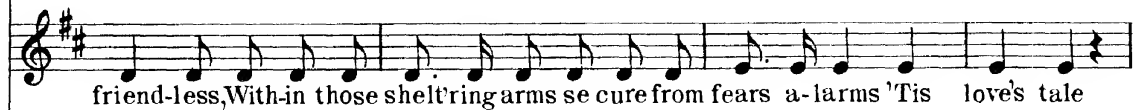
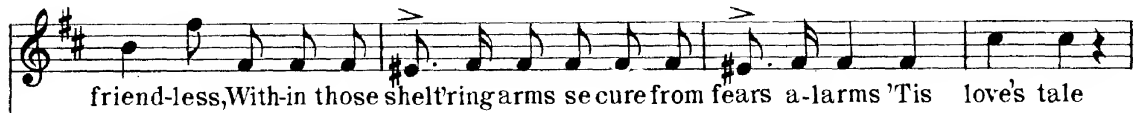
Franc.



Chamb.



Pom.



end - less. Romantic mys - ter - y, what is her his - to - ry, So

end - less. Romantic mys - ter - y, what is her his - to - ry, So

end - less. Romantic mys - ter - y, what is her his - to - ry, So

end - less. Romantic mys - ter - y, what is her his - to - ry, So

end - less. Romantic mys - ter - y, what is her his - t - ry, So

**CHORUS.**

*f* Ro-man-tic mys - ter - y, what is her his - to - ry, So

*f* Ro-man-tic mys - ter - y, what is her his - to - ry, So

*f*

E. beau-ti - ful, So friend-less, With-in those shelt - 'ring arms se-cure from

L. beau-ti - ful, So friend-less, With-in those shelt - 'ring arms se-cure from

F. beau-ti - ful, So friend-less, With-in those shelt - 'ring arms se-cure from

C. beau-ti - ful, So friend-less, With-in those shelt - 'ring arms se-cure from

P. beau-ti - ful, So friend-less, With-in those shelt - 'ring arms se-cure from

beau - ti - ful, So friendless, With-in those shelt - 'ring arms se-cure from

beau - ti - ful, So friendless, With-in those shelt - 'ring arms se-cure from

fears a-larms'Tis love's tale end-less. With - in those

fears a-larms'Tis love's tale end-less. With - in those

fears a-larms'Tis love's tale end-less. With - in those

fears a-larms'Tis love's tale end-less. With - in those

fears a-larms'Tis love's tale end-less. With - in those

fears a-larms'Tis love's tale, endless. Within those shel'ring arms.

fears a-larms'Tis love's tale, endless. Within those shel'ring arms.

*cresc.*

Chic. *retard.*

C. Ah me why am I

E. shelt'-ring arms, she is se-cure from fears, a-larms.

L. shelt'-ring arms, she is se-cure.

F. shelt'-ring arms, she is se-cure

C. shelt'-ring arms, she is se-cure.

P. shelt'-ring arms, she is se-cure.

she is se-cure, from fears, a-larms.

she is se-cure.

she is se-cure.

*ff pp p retard.*

here? I pray you let me go up-on my way.

Duke.

You are not

*with expression.*

Est.

The Duke is deep in

well Fair maid - en rest you here.

Chic.

love. Oh are

Franc.

That much is clear.

you not the Duke?

Duke.

'Tis true. But you, O,

Chic.

I'm

sweet one, tell me who are you? Who are you?

*Lively, but not too fast.*

on - ly a poor lit - tle peasant girl, Whose ways are sim - ple

quite, My aunt, who is liv - ing a league from here, Ex -



- pects me ere the night. — I'm great-ly be-hold-en, sir, to

you. — And I should like — to try, — To

thank you suit-a-bly but I fear — I can but say good -

- bye. —

*unis.*

CHORUS.

She's on - ly a poor lit - tle peasantgirl, Whose

She's on - ly a poor lit - tle peasantgirl, Whose

ways are sim - ple quite — And she is ex - pect - ed a

ways are sim - ple quite And she is ex - pect - ed a

league from here Be - fore the day turns night. *pp* She's

league from here Be - fore the day turns night. *pp* She's

greatly be - hold - en to the Duke — And she would like to try, To

greatly be - hold - en to the Duke And she would like to try, To

Duke.

I

thank him suitably but she can\_ Do naught but say good-bye.

*gradually retard.*

pray you rest here till to - mor - row I'll give you safe

Lor.

CHORUS.

Hes

es - cort, my self and men.

*p* He's

*p* He's

Est.

*Very broad and sustained.*

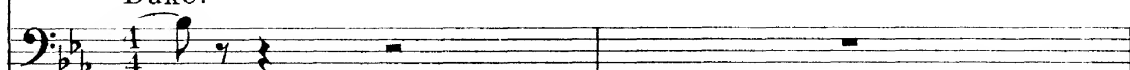
Lor.



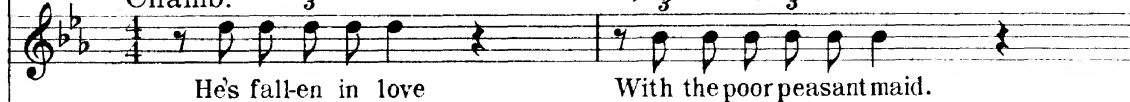
Fr.



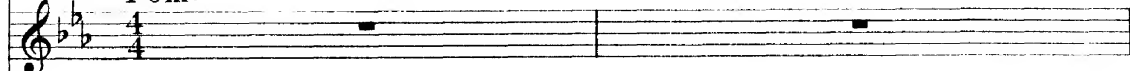
Duke.



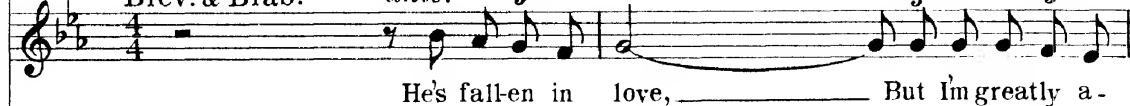
Chamb.



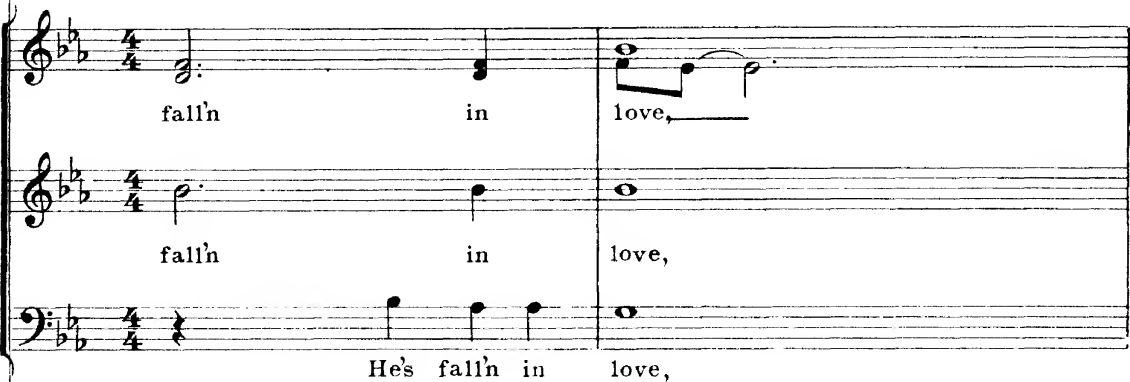
Pom.



Brev. &amp; Brab.

*unis.*

CHORUS.

*Very broad and sustained.*

poor peas-ant maid, With the poor peas-ant maid.

poor peas-ant maid The

poor peas-ant maid, With the poor peas-ant maid.

No

He's fall-en in love, With the poor peasant maid.

- fraid Hewon't love us much, For at-tack-ing the

with the poor

with the poor

with the poor

E.  No

L.  prin-cess has won him though poor-ly ar-rayed, The

F. 

D. 

C.  thought of the Prin-cess has he, I'm a-fraid. No

P.  The Princess has won him, Though poorly ar-rayed The

B.&B.  maid, For at-tack-ing the maid.

 No  
peas - ant maid. No

 No  
peas - ant maid. No









thought of the Prin - cess has he I'm a

Prin - cess has won him Though poor - -

No thought of the Prin - cess has he has

thought of the Prin - cess has he I'm a

Prin - - cess has won him though poor - - ly ar-

He's fallen in love. But I'm greatly afraid, He won't love us much,

thought of the Prin - cess has he I'm a

thought of the Prin - - cess has

thought of the Prin - - cess has

*gradually louder.*

Chic. *retard.* Ah! no thought of the

Est. *cresc.* - fraid No thought of Prin-cess No thought of the

Lor. ar - rayed The Prin - cess has

Fr. he I'm a - fraid No thought of the

Duke. Fair maid - en rest you

Chamb. - fraid No thought, no thought of the

Pom. - rayed She's won him The Prin - cess has

Brev. & Brab. for at-tack-ing the maid, He won't, he won't love us

- fraid No thought of Prin-cess

he Im a - fraid No thought of the

he Im a - fraid No thought of the

*ff*



*retard.* *Quick.*

Prin-cess has he I'm a - fraid

Prin-cess has he I'm a fraid

won him though poor - - ly ar - - rayed.

Prin-cess has he I'm a - fraid

here, Ah! maid - en fair, I pray you stay, Ah! stay.

Prin-cess has he I'm a - - - fraid

won him though poor - - ly ar - - rayed.

much for at - tack - - ing the maid.

Prin - cess has he I'm a - - fraid.

Prin - cess has he I'm a - - fraid.

*retard.* *f* <sup>3</sup>

The musical score is written for a voice and piano. The voice part consists of several lines of melody with lyrics underneath. The piano part provides accompaniment, including chords and melodic lines. Performance markings such as 'retard.' and 'Quick.' are placed above the staff. The key signature has one sharp (F#), and the time signature is 2/4. The score ends with a triplet of eighth notes marked with a forte 'f' dynamic.

## CHORUS.

Who comes? Who comes?

Who comes?

Herald.

His maj - es - ty King Lou-is greet-ing sends. And

*recit.*

now this way to meet the Duke he wends.

*Lively.*

CHORUS.

The King! The King! And com ing here to -

*p* The King! The King! And com ing here to -

*Chic.*

The

day Now will the old Chateau be bright and gay.

day Now will the old Chateau be bright and gay.

king at hand I've no more time for play Your High-ness, fare you

well, I must, I must a - way.

Duke.

I can-not let you go the

way is far. Some fur - ther mis - hap might your jour - ney

mar. My hon - ored guest you'll be,

Chic.

I'll slip a-way a -

My hon-ored guest you'll be, Con-sent I pray.

*Very slow*

- non I must o - bey. *pp* The

*pp* The

*pp*

*pp*

*and with great expression.*

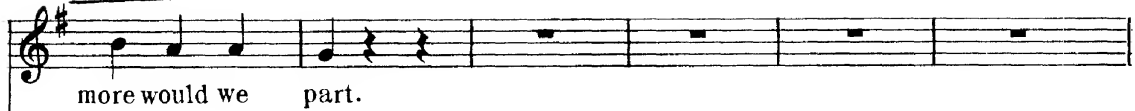
day has grown fairer the sky is more blue And life's joy is rar - er For love whis-pers

true Sweet-ly he's thrill-ing full is his heart If I were but will-ing no

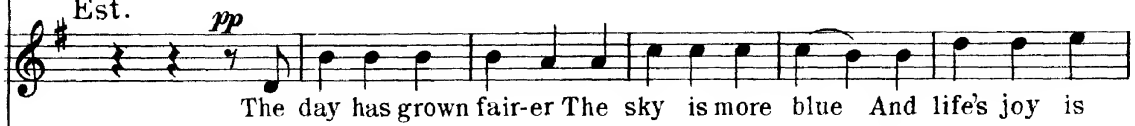
I'm my she

*cresc.*

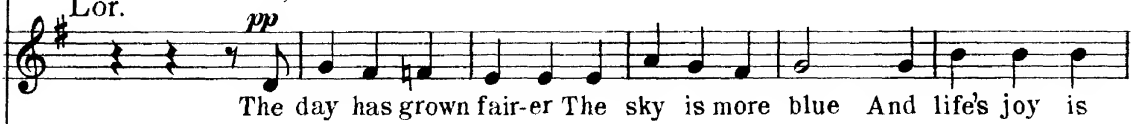
Chic.



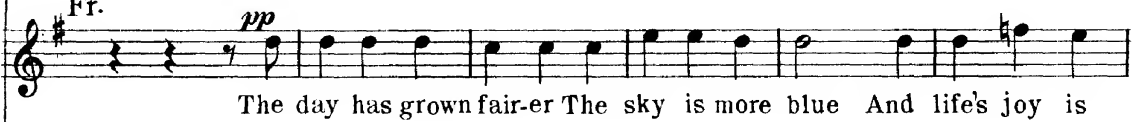
Est.

*pp*

Lor.

*pp*

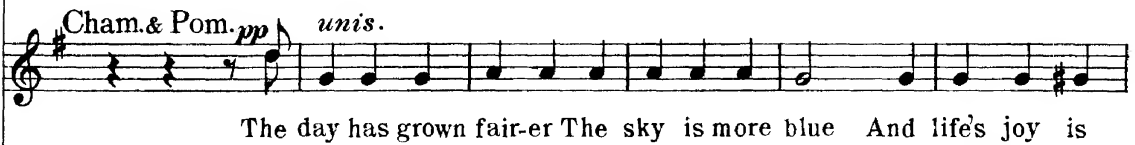
Fr.

*pp*

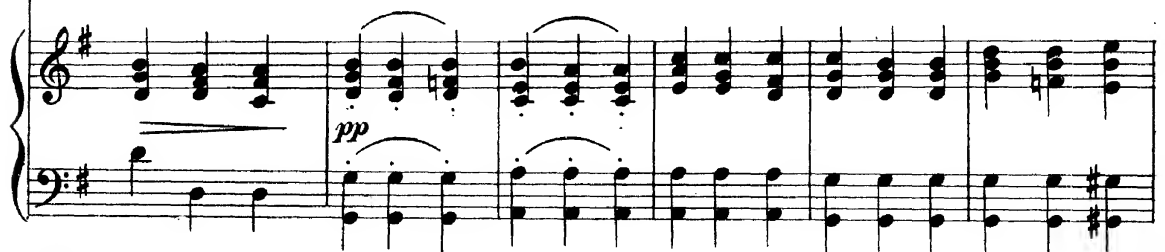
Duke.



Cham. &amp; Pom.

*pp**unis.*

Brev. &amp; Brab.

*unis.*

rar-er For love whis-pers true. Sweetly he's thrill-ing Full is his

rar-er For love whis-pers true.— Sweetly he's thrill - ing Full is his

rar-er For love whis-pers true.— Sweetly he's thrill-ing Full is his

rar-er For love whis-pers true. Sweetly he's thrill-ing Full is his

rar - er For love whis-pers true,— Sweetly he's thrill - ing Full is his

rar - er For love whis-pers true,— Sweetly he's thrill-ing Full is his

C. *pp*  
If I were but will-ing no more would we part.

E.  
heart If shewere but will-ing no more would they part. Life's

L.  
heart If shewere but will-ing. The day has grown fair - er The

F.  
heart If shewere but will-ing no more would they part.

D.  
If she were but will-ing no more would we part.

C.&P.  
heart If she were but will-ing no more would they part.

B.&B.

heart If shewere but will-ing no more would they part, *pp* no more

heart If shewere but will-ing no more would they part, *pp* no more



If I were will - ing if I were  
 joy is rar - er If she were but will - -  
 sky is more blue If she were but will - -  
 If she were but will - -  
 If she were but will - -  
 would they part. \_\_\_\_  
 would they part. \_\_\_\_  
 would they part. \_\_\_\_

The musical score is written for a vocal part and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal part consists of five staves of music, with lyrics written below the notes. The piano part consists of two staves of music, with chords and single notes written below the notes. The score is divided into two systems, with a double bar line separating them. The first system contains the first four staves of music, and the second system contains the remaining staves. The lyrics are written in a simple, sans-serif font, and the musical notation is in a standard staff format with a treble clef for the vocal part and a bass clef for the piano part.

C. will - ing No more would we part, No more would we part.

E. - - ing No more would they part, No more would they part.

L. - - ing No more would they part, No more would they part.

F. - - ing No more would they part, No more would they part.

D. - - ing No more would we part, No more would we part.

C&P. No more would they part,

B.&B. No more would they part, No more would they part

No more would they part, *pp* No more would they

No more would they part, *pp* No more would they

*f* *pp*

*f*

3222

No more, No more, No  
 No more, No more, No  
 No more, No more, No  
 No more, No more, No  
 No more would we part. No more, No more, No  
 No more, No more, No  
 No more, No more, No  
 part, No more would they part No more No  
 part, No more would they part No more No  
 part, No more would they part No more No

3222

*pp*

C. more would we part, No more would part No more would part. —

E. more would they part. —

L. more would they part. —

F. more would they part. —

D. more would we part. No more we'd part No more we'd part. —

C.&P. more would they part, —

E.&B. more would they part. —

more would they part. —

more would they part. —

*Waltz time.* Franc.

There's a fev-er of love in the air —

Est.

The Duke's in a  
Of me you had bet-ter be - ware —

trance, from the peasant maids glance, He's in love quite enough and to spare. —

Brev.

'Tis plain that his High - ness With rope will en - twine us, And

Lor.

'Tis love's bright-est

hang us up high to be food for the crows.

Chamb.

dream - ing. But how it will ter- mi- nate no- bod - y

Pom.

At last so 'tis seem - ing

knows. Principals with Chorus.

Hur - rah! hur-rah! for the Duke and guest The Duke and the

Hur - rah! hur-rah! for the Duke and guest The Duke and the

maid - en fair. — Hur - rah! hur - rah! hur - rah! hur - rah! hur -

maid - en fair. — Hur - rah! hur - rah! hur - rah! hur - rah! hur -

-rah! for the hap - py pair Hur - rah! —

-rah! for the hap - py pair Hur - rah! —

Hur - rah! hur - rah! hur - rah!

Hur - rah! hur - rah! hur - rah!

Hur - rah! hur - rah! hur - rah!

Hur - rah — hur - rah!

*Very slow and broad.*

110

She's but a wom-an, he's but a man,— No-ble is he and Knight -

She's but a wom-an, he's but a man, No-ble is he and Knight -

*ff*

- ly Liv - ing and lov - ing is Na - ture's own plan When maid - en and

- ly Liv - ing and lov - ing is Na - ture's own plan When maid - en and

*Chic.* *accel.*

All life is love.

man meet right - ly The frail i - vy clings to rough oaken tree The

man meet right - - ly The frail i - vy clings to rough oaken tree The

*accel.*



The dew loves the flow'r The  
 dove for her dear one is wait - - ing The dew loves the flow'r The  
 dove for her dear one is wait - - ing The dew loves the flow'r The

Chic.  
 stars love the sea And all life is lov - - - ing And  
 Duke.  
 And all life is lov - - - ing

stars love the sea All life is lov-ing and mat ing  
 stars love the sea All life is lov-ing and mat ing

all life is mat ing. —

all life is mat ing. —

All life is lov - ing and mat - ing. —

All life is lov - ing and mat - ing. —

3222

End Act I.

## ACT II.

## No 1.

## Opening.

François and Chorus.

*Animated.*

*f*

*Moderately slow.*

(Music on stage.)

*Moderately slow.*

(Music on stage.)

*Moderately slow.*

(Music on stage.)

*Moderately slow.*

(Music on stage.)

*Moderately slow.*

(Music on stage.)

Francois.

1. A gal - lant goes a court - ing, A  
2. But when he's safe - ly ma - ted, Is

CHORUS.

SOP & ALTO. *pp*  
La la la la la la la la la la la la la la la la la la la la

TEN. *pp*  
La la la la la la la la la la la la la la la la la la la la

BASS. *f* *pp*  
La la la la la la la la la la la la la la la la la la la la

court - ing, a court - ing, A gal - lant goes a court - ing With -  
ma - ted, is ma - ted, When he is safe - ly ma - ted The

la la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la la

- out a thought of care, To ev - 'ry fête es -  
sto - ries all a - gree, With love he's quick - ly

1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a

1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a

The first system of the musical score consists of four staves. The top staff is a vocal line in B-flat major (two flats) with lyrics. The second and third staves are vocal lines with '1a' lyrics. The fourth staff is the piano accompaniment, featuring a bass line and a treble line with chords.

- cort - - ing, es - cort - - ing, es - cort - - ing, To  
sat - - ed, is sat - - ed, is sat - - ed, With

1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a

1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a

The second system continues the musical score with four staves. It follows the same structure as the first system, with a vocal line, two '1a' vocal lines, and a piano accompaniment. The piano part includes some rests in the bass line.

*retard a little.*

ev - 'ry fête es - cort - - ing, His love - - ly la - dy fair. Oh  
love he's quick-ly sa - - ted, As men are wont to be. Oh

la la la la la la la la la la la la la la Oh  
Oh

la la la la la la la la la la la la la la Oh  
Oh

*Moderato.*

then he's ar - dent as can be, And takes his life quite  
then he is in - dif-f'rent quite, A ver - y stu - pid

then he's ar - dent as can be, And takes his life quite  
then he is in - dif-f'rent quite, A ver - y stu - pid

then he's ar - dent as can be, And takes his life quite  
then he is in - dif-f'rent quite, A ver - y stu - pid

joy - ous - ly, hum-drum wight, For men in love are blithe and gay, Through-  
 joy - ous - ly, hum-drum wight, For court-ship's days may not sur - vive, How-  
 joy - ous - ly, hum-drum wight, For men in love are blithe and gay, Through-  
 joy - ous - ly, hum-drum wight, For court-ship's days may not sur - vive, How-

out the live - long day, Through - - out the live - long  
 - ev - er you con - trive, How - - ev - er you con -  
 - out the live - long day, Through-out the live - long  
 - ev - er you con - trive, How - ev - - er you con -  
 - out the live - long day, Through-out the live - long  
 - ev - er you con - trive, How - ev - - er you con -

*in strict time.*

day.  
- trive.

day, The live - long day, The live - long day.  
trive, You may con - trive, You may con - trive.

day, The live - long day, The live - long day.  
trive, You may con - trive, You may con - trive.

*pp*

*pp*

*pp*

*pp* (Orchestra)



Franc. *In time.*

'Tis then the ta-bles turn - ing, a.

CHORUS.

SOP. & ALTO.

TEN.

BASS.

La la la la la la la la la la la la la la

La la la la la la la la la la la la la la

- turn - ing, a - turn - ing! 'Tis then the ta-bles turn - ing, The

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

la - dy fair pur-sues, For love she now is yearn - ing, Is

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

yearn - - ing, is yearn - ing, For love she now is yearn - ing, And

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

*retard a little.* *In time.*

ea - ger - ly she woos. But her co - quet - ting all in vain, The

la la la la la. But her co - quet - ting is in vain, The

la la la la la. But her co - quet - ting is in vain, The

la - dy learns with deep - est pain, That court - ship's ar - dor may not last, When

la - dy learns with deep - est pain, That court - ship's ar - dor may not last, When

la - dy learns with deep - est pain, That court - ship's ar - dor may not last, When

once the wed-ding's past, When once the wed - ding's

once the wed - ding's past When once the wed - ding's

once the wed - ding's past When once the wed - ding's

past.

past, The wed - ding's past, the wed - ding's past.

past, The wed - ding's past, the wed - ding's past.

## Duet.

"The Days of Magic!"

No 2.

Brevet and Brabeau.

*Moderate.* Brevet.

1. If\_ on - ly we lived in the old - en days, When  
 2. A\_ man - tle of silk you then could don, And

mag - ic\_ car - pets did men a - maze, And sit - ting there on you could wish always, And  
 straight - way dis - ap - pear, be - gone! Yet stay the ver - y spot up - on, In -

Brev.

ev - 'ry wish come true.  
 - vis - i - ble to all.

Brab.

Or\_ if you should rub a\_ lamp be - hold straight -  
 Or\_ with a tal - is - man - ic ring you could

- way came forward a Gen-ii bold, To build you pal-a-ces all of gold And  
take from ev - en a might-y king, His fav'-rite wife, or a - ny-thing For

*Slow waltz.*

But oh, it's so dif-fer-ent now, ———  
be a slave to you.  
which you'd care to call.

— Things have gone ver-y wrong you'll al - low. — It is des-per-ate - ly

trag - ic, To have lost that love - ly mag - ic For we need it in our busi - ness

now. 1.   2.   now.

DANCE.

*f* *ff*

## No 3.

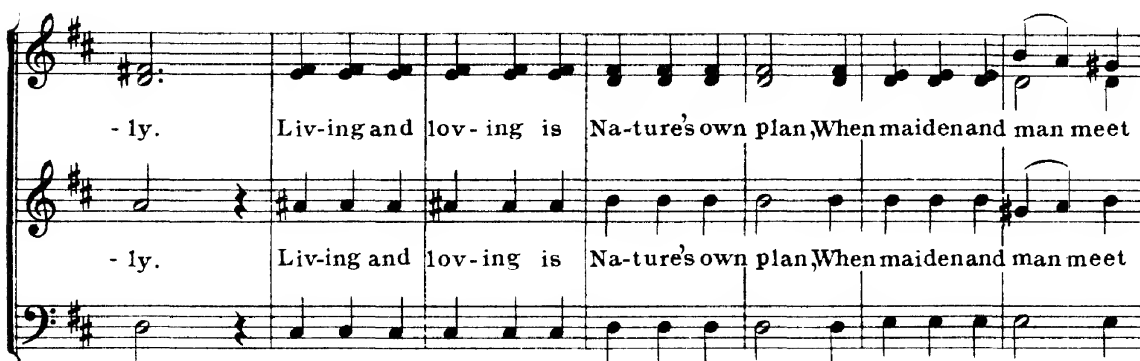
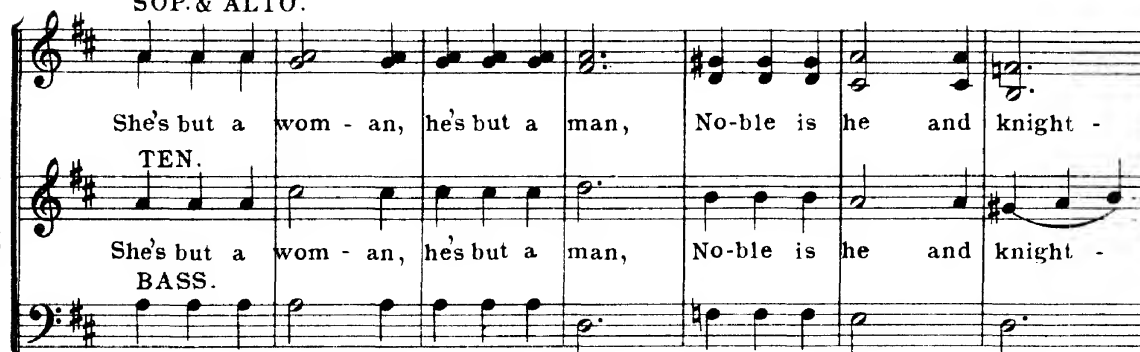
## Entrance.

Chorus.

*With animation.*

SOP. &amp; ALTO.

CHORUS.





right - ly, The frail i - vy clings to the rough oak-en tree, The

right - ly, The frail i - vy clings to the rough oak-en tree, The

dove for her dear one is wait - ing, The dew loves the flow'r, The stars love the

dove for her dear one is wait - ing, The dew loves the flow'r, The stars love the

sea And all life is lov - ing and mat - ing.

sea And all life is lov - ing and mat - ing.

## Song.

"Come Love, Go Love!"

No 4.

Chic and Chorus.

*Moderately slow.* Chic.

'Tis said that love is a but - ter -  
said that love is a bird - of

- fly That dwells by a beau - ti - ful riv - er Where  
song That sings in a par - a - dise old - en; Where

wa - ters flow warm, where wil - lows droop by, Where the lil - lies dip  
ros - es breathe per - fume thro' all the day long To glad - den the

*f* — *A little agitated.*

wave-ward and quiv - er, But when love may come or when  
sun-light so gold - en, And though the sweet song maybe

love may go, You may guess and guess but you nev - er may  
ev - er-more heard, You may seek and seek with - out find - ing the

*Slight retard.*

know, By that beau-ti - ful sil-ver-y riv - er.  
bird, That sings in that par-a-dise old - en.

*Slow with sentiment.*

*pp* Come, love, go love, Heigh - ho and lack - a -

- day, \_\_\_\_\_ Seek to find and know love

Heigh-ho and lack a day, \_\_\_\_\_ An - a - lyze and

meas - ure, Call it pain or pleas - ure, But none may hoard the

treas - ure of love, A - lack - a - day. \_\_\_\_\_

Chic.

CHORUS.

Come, love, go love, Heigh-ho and lack-a-day, —  
*pp* Come, love, go love, Heigh-ho and lack-a-day, —  
*pp* Come, love, go love, Heigh-ho and lack-a-day, —  
*pp*

1.  
 Seek to find and know love. 'Tis  
 Seek to find and know love, Heigho and lack-a-day —  
 Seek to find and know love, Heigho and lack-a-day —

*ppp*

2. *f*  
Ah! None may hoard the  
day. None may hoard the  
day. None mầy hoard the

*f*

treas-ure of love, A - lack - a - day.  
treas - - ure, A - lack - - a - - day.  
treas - - ure, A - lack - - a - - day.

## Duet.

"The Story Book."

Estelle and François.

No 5.

*Gaily.* Fr. A youth met a maid - en with

Est Oh, such a sto - ry book.

Fr. eyes of heav-en's blue Once in a sto - ry book. And

Fr. in her ear he whis-pered Love, I love but you. Once in a sto - ry book

Est.  
Love-ly lit-tle sto-ry book.

Fr.  
And they were wed-ded mer-ri-ly and

Fr.  
all the peo-ple say They lived to geth-er hap-pi-ly for ev-er and a day.

Est.  
Oh, you say 'twas in a

Fr.  
Once, once, once in a sto-ry book.

sto-ry book. The com-mon kind of

Yes, 'twas sure-ly in a sto-ry book. The com-mon kind of



sto-ry book Where noth-ing's ev-er true I have heard of such a

sto-ry book. Where noth-ing's too ab -  
There is sure-ly such a sto-ry book Where noth-ing's too ab -

surd — for folks to think or say or do. —

Est.  
But no-bod-y knows what hap-pened af-ter that, It

is-n't in the sto-ry book. It's gossiped in so-ci-e-ty they

It is-n't in the sto-ry book?

had an aw-ful spat. But it is-n't in the sto-ry book. Of

It's nev-er in the sto-ry book.

Est.

course I like to fan - cy that such tales are nev-er true. But

some-how I would like to be quite cer-tain, would-n't you? Once, once,

Est.  
once in a sto - ry book. So you say 'twas in a sto - ry book.

Fr.  
Yes 'twas

The com-mon kind of sto-ry book, where nothing's ev - er  
sure - ly in a sto-ry book.

true, I have heard of such a sto - ry book.

There is

Where noth-ing's too ab - surd for  
sure - ly such a sto-ry book,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano part is in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "Where noth-ing's too ab - surd for" on the first line and "sure - ly such a sto-ry book," on the second line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

folks to think or say or do.

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano part is in grand staff. The lyrics are: "folks to think or say or do." on the first line. The piano accompaniment continues with a similar rhythmic pattern, including a piano (*p*) dynamic marking in the right hand.

The third system of the musical score features a piano accompaniment. It consists of two staves (treble and bass clefs) in grand staff. The piano part continues with a similar rhythmic pattern, including a piano (*p*) dynamic marking in the right hand.

The fourth system of the musical score features a piano accompaniment. It consists of two staves (treble and bass clefs) in grand staff. The piano part continues with a similar rhythmic pattern, including a piano (*p*) dynamic marking in the right hand.

# Quartette.

No 6.

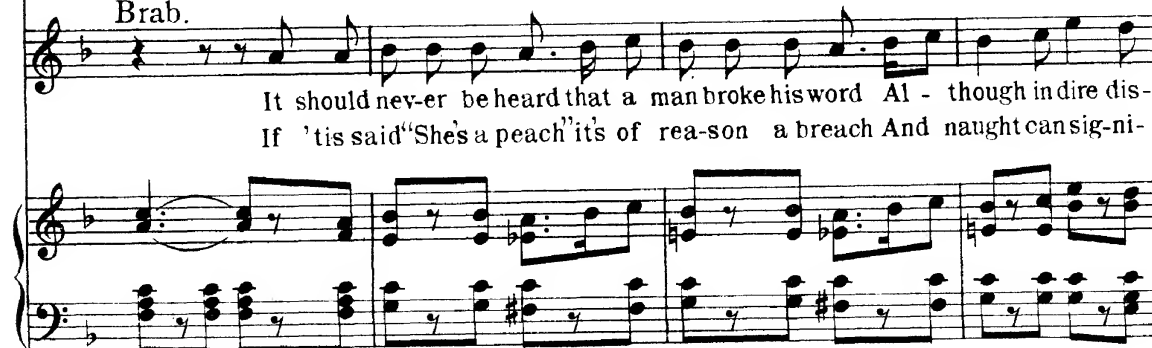
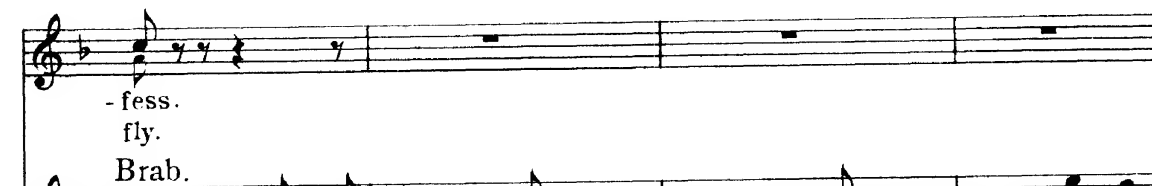
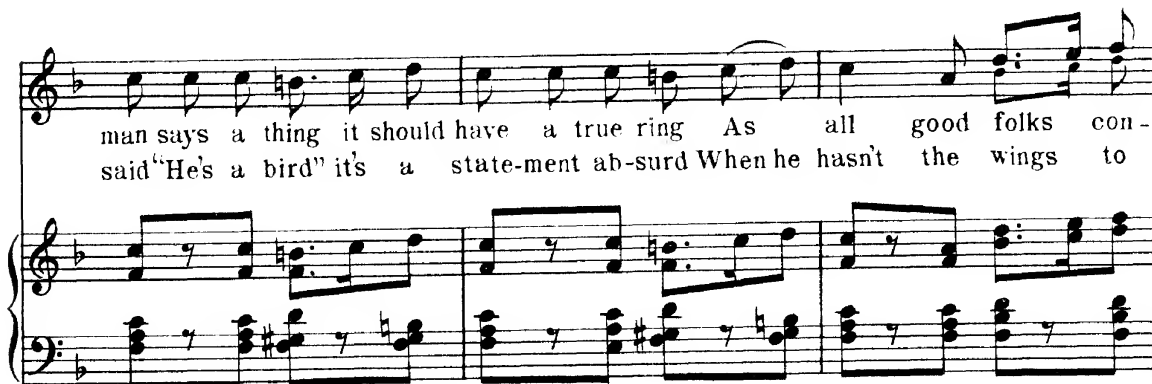
"How are we to know?"

Brevet, Brabeau, Chambertin and Pommard.

*Cheerfully.*



Pom.



Chamb.

But what can you say of con-di-tions to-day And  
If she bursts in to tears though in-flesh still ap-pears, There's  
-tress.  
-fy.

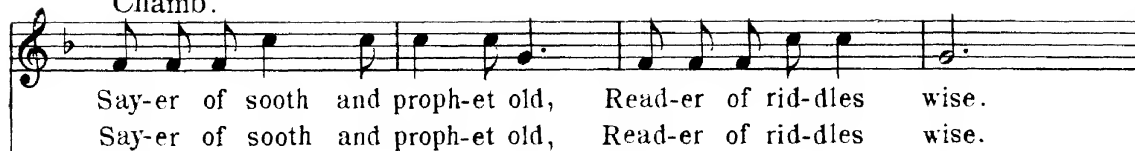
Chamb.

where can sin-er-i-ty be.  
some-thing that's much a-miss.  
Brev.  
When a deaf and dumb King makes  
And if you are told "that

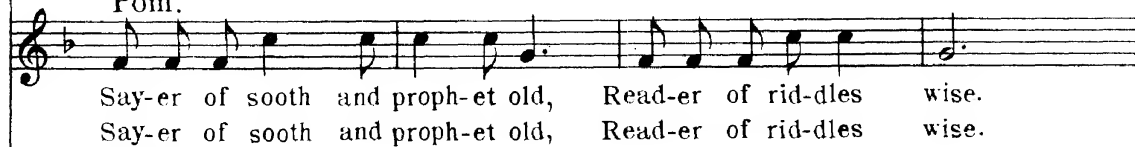
Brev.

signs I will sing a song in a skel-e-ton key.  
girl is pure gold" Would you take her for earth-ly bliss.

Chamb.



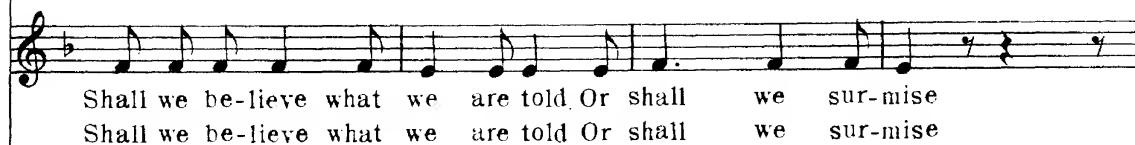
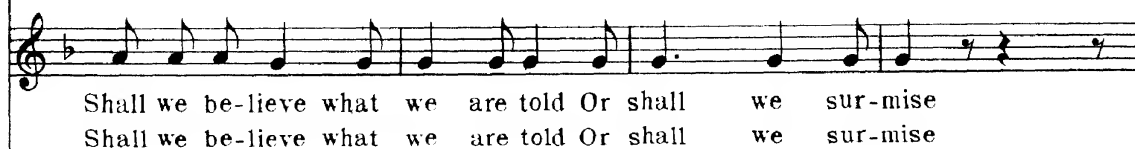
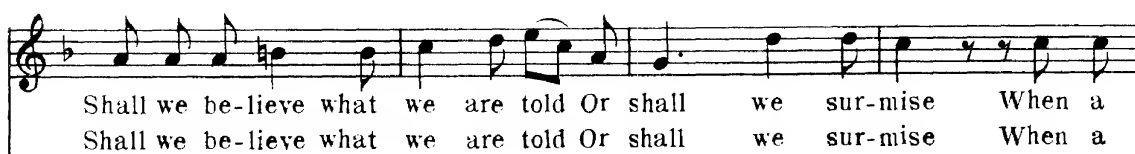
Pom.



Brev.



Brab.



Chamb.

man remarks in a man - ner grim "I won't do a blank, blank  
man remarks of his slim young bride "She's all wool and a

thing to him? Read - er of rid - dles whis - per low  
whole yard wide." Read - er of rid - dles whis - per low

Chamb.

How are we to know? Read - er of rid - dles  
How are we to know? Read - er of rid - dles

Pom.

Read - er of rid - dles  
Read - er of rid - dles

Brev.

Read - er of rid - dles  
Read - er of rid - dles

Brab.



whis - per low, How are we to know? know?  
whis - per low, How are we to know? know?

whis - per low, How are we to know? know?  
whis - per low, How are we to know? know?

whis - per low, How are we to know? know?  
whis - per low, How are we to know? know?

*f*

*tr*

*tr*

*tr*

# Ensemble.

Chic, Estelle, Lorraine, François, Duke, Louis, Chambertin,  
**No 7.** Pommard, Brevet, Brabeau, Herald and Chorus.

*With spirit.*



**CHORUS.**

**SOP & ALTO.**  
 Fair Bur-gun-dy lifts up her voice in wel-come to the King, Her

**TEN.**  
 Fair Bur-gun-dy lifts up her voice in wel-come to the King, Her

**BASS.**  
 Fair Bur-gun-dy lifts up her voice in wel-come to the King, Her



hap-py peo-ple all re-joice and joy-ous-ly we sing, Fair

hap-py peo-ple all re-joice and joy-ous-ly we sing, Fair



Bur - gun - dy — lifts up her voice in wel - come,

Bur - gun - dy — lifts up her voice in wel - come,

wel - come to the King. We sing our joy — in

wel - come to the King. We sing our joy — in

rul - er good, We sing our joy — in rul - er

rul - er good, We sing our joy — in rul - er

good. His roy - al guest — we al - so would ac -

good. His roy - al guest — we al - so would ac -

- claim in prop - er heart - y mood, Un - til the raft - ers ring. —

- claim in prop - er heart - y mood, Un - til the raft - ers ring. —

Hur-rah! hur-rah! for the Duke, our lord Hur-rah! — for his

Hur-rah! hur-rah! for the Duke, our lord Hur-rah! — for his

guest at bed or board. Hur-rah! hur-

guest at bed or board. Hur-rah! hur-

- rah! with one ac-cord — Hur-rah hur-rah hur-rah hur-

- rah! with one ac-cord — Hur-rah hur-rah hur-rah hur-

- rah hur - - rah Fair Bur-gun-dy lifts up her voice In

- rah hur - - rah Fair Bur-gun-dy lifts up her voice In

wel-come to the King— Her hap-py peo-ple all rejoice and joy-ously we  
 wel-come to the King— Her hap-py peo-ple all rejoice and joy-ously we  
 sing. Hur-rah! hur-rah! hur-rah! hur-rah! hur-rah! hur-rah! hur-rah! hur-rah!  
 sing. Hur-rah! hur-rah! hur-rah! hur-rah! hur-rah! hur-rah! hur-rah! hur-rah!

- rah!  
 - rah!

*pp*  
*p*

Louis.  
*Moderately slow.*

Cous-in, I greet you! Bur-gun-dy to-day ap-pears con-

*pp*

Duke.

Your Maj-es - ty says well.

- tent And pros-per-ous and gay.

She so ap-pears and more of se-cret foes she has no

fears.

*pp*

Of se-cret foes! What can he mean?

*pp*

Of se-cret foes! What can he

CHORUS.

Louis.

I could have

Per-haps his mean - ing lies the words be - tween

Per-haps his mean - ing lies the words be - tween

mean? Per-haps his mean-ing lies the words be - tween

Detailed description: This block contains the first musical system. It features a vocal line for Louis in the bass clef and a piano accompaniment in the treble and bass staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole rest, followed by a half note G2, a quarter note A2, and a quarter note B2. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords.

Duke.

Louis. And I for more of

wished for a more friend-ly greet - ing.

Detailed description: This block contains the second musical system. The vocal line for Duke is in the bass clef, starting with a whole rest, followed by a half note G2, a quarter note A2, and a quarter note B2. The piano accompaniment continues with the same eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords.

hon-est-y in meet-ing.

My hon - or ques-tioned, press me not too far.

Detailed description: This block contains the third musical system. The vocal line for Duke is in the bass clef, starting with a whole rest, followed by a half note G2, a quarter note A2, and a quarter note B2. The piano accompaniment continues with the same eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords.



Duke.

*a little more agitated.*

CHORUS.

Nor you with plot - ting Urge me on to war.

To war! To war! A

To war! To war! A

*f*

quar-rel's in the air Our sovereign lord is an - gry

quar-rel's in the air Our sovereign lord is an - gry

that we see But what's the cause, What

that we see But what's the cause, What

can the mat-ter be. Must war en - sue and, end our peace so fair.

can the mat-ter be. Must war en - sue and, end our peace so fair.

*ff*

Duke.  
*Slower.*

Your

Louis.

Your High-ness must ex - plain.

Chamb.

Too late!

Pom.

Too late!

*pp*

Duke.

Maj - es - ty has plot - ted 'gainst my state.

Louis.

'Tis

Chic.

I say that it is true \_\_\_\_\_ I

false.

*f*

know the trait'rous work that you would do. \_\_\_\_\_

CHORUS.

The King de-nounced a

The King de-nounced a

*p*

great mis-fortune this No words can smooth a speech so much a - miss.

great mis-fortune this No words can smooth a speech so much a - miss.

Chic.

I say your a - gents e - ven now. Are

ag - i - ta - ting treas - on in the land. —

And you their head more guilt - y are than they.

Louis.

Ha, ha, ha, ha! ha, ha, ha, ha!

Ha, ha, ha, ha! Ha, ha, ha, ha!

*p*

*Slow and measured.*

By my faith \_\_\_\_\_ Now I know \_\_\_\_\_ Why I

*mp*

am \_\_\_\_\_ treat - ed so \_\_\_\_\_ 'Tis a jest \_\_\_\_\_

\_\_\_\_\_ that is clear \_\_\_\_\_ Made by this \_\_\_\_\_ Cav - a - lier. \_\_\_\_\_

Chic.  
By our faith \_\_\_\_\_ He should know \_\_\_\_\_ Why he

Est. & Lor.  
*unis.*  
By our faith \_\_\_\_\_ He should know \_\_\_\_\_ Why he

Franc.  
By our faith \_\_\_\_\_ He should know \_\_\_\_\_ Why he

Duke.  
By our faith \_\_\_\_\_ He should know \_\_\_\_\_ Why he

Louis.  
Ha, ha, ha! Ha, ha, ha!

Chamb. & Pom.  
*unis.*  
By our faith \_\_\_\_\_ He should know \_\_\_\_\_ Why he

Brev & Brab.  
*unis.*  
By our faith \_\_\_\_\_ He should know \_\_\_\_\_ Why he

*unis.*  
By our faith \_\_\_\_\_ Now we know \_\_\_\_\_ Why he

CHORUS.  
By our faith \_\_\_\_\_ Now we know \_\_\_\_\_ Why he

*f*

is Treat - ed so 'Tis no jest That is

is Treat - ed so 'Tis a jest That is

is Treat - ed so 'Tis a jest That is

is Treat - ed so 'Tis no jest That is

Ha ha ha ha ha ha ha

is Treat - ed so 'Tis a jest That is

is Treat - ed so 'Tis a jest That is

is Treat - ed so 'Tis a jest That is

C. clear \_\_\_\_\_ and must soon \_\_\_\_\_ now ap - pear \_\_\_\_\_

E&L. clear \_\_\_\_\_ and must soon \_\_\_\_\_ now ap - pear \_\_\_\_\_

F. clear \_\_\_\_\_ and must soon \_\_\_\_\_ now ap - pear \_\_\_\_\_

D. clear \_\_\_\_\_ and must soon \_\_\_\_\_ now ap - pear \_\_\_\_\_

L. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

C&P. clear \_\_\_\_\_ and must soon \_\_\_\_\_ now ap - pear \_\_\_\_\_

B&B. clear \_\_\_\_\_ and must soon \_\_\_\_\_ now ap - pear \_\_\_\_\_

clear \_\_\_\_\_ Made by this \_\_\_\_\_ cav - a - lier \_\_\_\_\_

clear \_\_\_\_\_ Made by this \_\_\_\_\_ cav - a - lier \_\_\_\_\_

*p*



Louis.

What I have heard — were better left un -

- said I — pray you — strike me off this fel - low's

Duke.

Louis.

Not so!

head Hang me the ras-cal I de - mand. —

Duke.

He is an en - voy from the Prin - cess Chic. Whom I much

*Hasten the time.*

CHORUS.

thank.

A las! A - las! The quar-rel is too great,

A las! A - las! The quar-rel is too great,

*f*

Herald.

Your High-ness!

War must be, The end-ing soon or late.

War must be, The end-ing soon or late.

*p*

Liège is in re-volt! And oth-er prov-in-ces are

Liège is in re-volt! And oth-er prov-in-ces are

Duke.  
ris - ing too. Now by the saints It needed on - ly

this to point to me the work that I must do.

My men at arms! \_\_\_\_\_ Seize you, the King! \_\_\_\_\_  
Louis. \_\_\_\_\_ Seize your

King? \_\_\_\_\_ With hold! \_\_\_\_\_

CHORUS.

A roy-al trai-tor he! Seize him and hold

— 'Twere bet-ter he had braved not Charles the Bold. Hur-rah! for Charles the

*ff*

Duke.

Con-fine him in the tow'r

Bold, Hur-rah! for Charles the Bold.

*p*

*retard gradually.*

Hence a - way. I'll have his head be - fore an - oth - er day.

*Rather slow and broad.*

*p* Ha, ha, ha, ha! Now I think \_\_\_\_\_ it is

*mp*

clear \_\_\_\_\_ That we know \_\_\_\_\_ trai - tor's here \_\_\_\_\_ In a

strong \_\_\_\_\_ pris - on cell \_\_\_\_\_ Pon - der this \_\_\_\_\_ Long and well \_\_\_\_\_

Chic.  
Now we think \_\_\_\_\_ it is clear, \_\_\_\_\_ That we know \_\_\_\_\_ Trai-tor's

Est.& Lor.  
Now we think \_\_\_\_\_ it is clear, \_\_\_\_\_ That we know \_\_\_\_\_ Trai-tor's

Fran.  
Now we think \_\_\_\_\_ it is clear, \_\_\_\_\_ That we know \_\_\_\_\_ Trai-tor's

Duke.  
Ha, ha, ha, ha, ha, ha, ha, ha, ha,

Louis.  
Truth to tell \_\_\_\_\_ Now I know \_\_\_\_\_ Why I am \_\_\_\_\_ treat-ed

Chamb.& Pom.  
ha, ha, ha, ha, ha, ha, ha, ha, ha,

Brev.& Brab.

CHORUS.

SOP.  
Now we think \_\_\_\_\_ it is clear \_\_\_\_\_ That we know \_\_\_\_\_ Trai-tor's

ALTO.  
Ha, ha, ha, ha, ha, ha, ha, ha, ha,

TEN.  
Ha, ha, ha, ha, ha, ha, ha, ha, ha,

BASS.  
Ha, ha, ha, ha, ha, ha, ha, ha, ha,

*ff*

[illegible]

C.  - flect \_\_\_\_\_ Long and well. Were the Duke \_\_\_\_\_ less than a

E&L  - flect \_\_\_\_\_ Long and well. \_\_\_\_\_ Ha, ha, ha,

F.  - flect \_\_\_\_\_ Long and well. \_\_\_\_\_ Ha, ha, ha,

D.  ha ha ha Take him hence though King he

L.  gone \_\_\_\_\_ much a - miss \_\_\_\_\_ In the tow'r \_\_\_\_\_ Such a

C&P  ha, ha, ha, ha, ha, ha, ha, ha, ha,

B&B 

 - flect \_\_\_\_\_ Long and well. \_\_\_\_\_ Ha, ha, ha,

 ha, ha, ha, ha, ha, ha, ha, ha, ha,

 ha, ha, ha, ha, ha, ha, ha, ha, ha,









man — I — had been un - done Now the

ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha,

be — Noth - ing shall I — rue When he

thing. Nev - er has been known And to

ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha,

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C. King may plot and plan ——— In a dun - -

E&L. ha, ha, ha, ha, ha, ha, ha, ha,

F. ha, ha, ha, ha, ha, ha, ha, ha,

D. seeks to ru — in me ——— Venge-ance, venge - -

L. rude-ly seize his King, Rea-son must have flown, And to

C&P. ha, ha, ha, ha, ha, ha, ha, ha,

B&B. ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha,



C.

E&L.   
ha!

F.   
ha!

D.   
Take him hence, — take him hence. —

L.

C&P.   
ha, ha, ha! *pp*

B&B.   
ha, ha, ha, ha, ha, ha! *pp*

## Song.

No 8.

"The wood nymph and the river god?"

Chic.

*Moderately slow.* Chic.

A wood nymph lived—

— in an old oak tree— On a riv - er's bank— in a for - est fair,

And once on a time she chanced to see— A riv - er God in the

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the vocal line starting with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment begins with a piano (p) dynamic, featuring a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system continues the vocal line with a half note C5, a quarter note D5, a half note E5, and a quarter note F5. The piano accompaniment continues with a mezzo-piano (pp) dynamic, featuring a half note G4, a quarter note A4, and a half note Bb4. The third system shows the vocal line with a half note C5, a quarter note D5, a half note E5, and a quarter note F5. The piano accompaniment continues with a mezzo-piano (pp) dynamic, featuring a half note G4, a quarter note A4, and a half note Bb4.

wa-ter's there— She thrill'd as she looked On his no ble face,

Her love she voiced in a joy-ous song, And he was en-rap-tured with her

grace And wor shipped her— from the reeds a - mong.

*Slow and sustained.*  
 Poor lit-tle nymph in her old oak tree Poor riv-er God in the crystal wave,

*pp*

He would have joyed in the wood to be, And she in the wa-ter cool to lave

Poor wood nymph And riv-er god too, What could they do? What

*cresc.*

could they do?

*In time.*

*p*

Her love to him did she sweet-ly give— His pas-sion for her

*pp*

Was plain to see, But on-ly in wa - ter, could he live

And she in the heart of the old oak tree — So she pined and pined

— With ma-ny a sigh And her heart ached so — With each passing day, That the

oak tree pity-ing her did die, And thus the wood nymph pass'd a-way.

*colla voce.*



*Slow and sustained.*

Poor lit-tle nymph in her old oak tree    Poor riv-er god in the crys-tal wave

*pp*

He would have joyed in the wood to be, And she in the wa-ter cool to lave

Poor wood nymph    And riv - er god too

*cresc.*

What could they do?    What could they do?

## Finale II.

Chic, Estelle, Lorraine, Francois, Duke, Chambertin, Pommard,  
Brevet, Brabeau and Full Chorus.

No 9.

*Rather fast.*

*f*

SOPR.  
ALTO.  
TEN.  
BASS.

CHORUS.

What does it mean? What can the trou-ble be? Is

*f*

mad-ness in the air? What do, what do we see? The

mad-ness in the air? What do we see? The

With all their skill and might.

Duke and Cap-tain fight with all their skill, and might. A -

Duke and Cap-tain fight with all their skill, and might. A -

What can the

las! a - las the sight. What can the mat - ter

las! a - las the sight. What can the mat - ter

Chic.   
 Not I, not I.

Duke.   
 I charge you yield.

Brev.   
 A plucky youngster this.

mat ter be?   
 be?   
 be?

*mp*

Chic.   
 E -

Est.   
 Spare him I pray

Lor.   
 For you I'd die.

Fr.   
 Spare him I pray.

Cham.   
 Sub-mit I pray.

Pom.

*Chic.* *retard.*

nough! — I yield! — To no one else, sir, have I

*ff* *retard.*

e'er ap - pealed. — *In time.*

He yields, the quar - rel is at end. Their

He yields, the quar - rel is at end. Their

*ff* *In time.*

hon - or sat - is - fied. Now may each call the oth - er friend, Since

hon - or sat - is - fied. Now may each call the oth - er friend, Since

Duke.

And now, sir, I a - gain de -

cour-age has been tried.

cour-age has been tried.

*mf*

Est.

His

Duke.

mand an ex - plan - a-tion of your ac - tion there.

*mf*

Est.

ac-tion there. Ah, now we un-der-stand. The quar-rel

His ac-tion there. Ah, now we un-der-stand, the quar-rel

His ac-tion there. Ah, now we un-der-stand, the quar-rel

*p*

Est.  
was a-bout the dam - sel fair. The Captain and Fleurette The

Fr.  
The Captain shame.

Brev.  
Oh, Oh, I blush

was a-bout the dam - sel fair. The

was a-bout the dam - sel fair. The

Est.  
quar-rel was a - bout the dam - sel fair.

Brev.  
I blush Do let me at him get.

quar-rel was a - bout the dam - sel fair.

quar-rel was a - bout the dam - sel fair.

Duke.

Cham. *retard.* The

On - ly a peas - ant girl! And swords but now.

Duke.

queen of love — she is to me I vow! —

*Moderate.*

She's but a wom an, he's but a man —

She's but a wom an, he's but a man —

*Moderate.*

*f*



knight - ly  
 No - ble is he and knight - ly Liv - ing and lov - ing is  
 No - ble is he and knight - ly Liv - ing and lov - ing is  
 knight - ly

na - ture's own plan When maid - en and man meet right - ly.  
 na - ture's own plan When maid - en and man meet right - ly.  
 na - ture's own plan When maid - en and man meet right - ly.

*Very moderate.*  
 Chic.  
 I pray you ask me not why I was there The

Chic.  
dam-sel was not menaced, that I swear. —

Duke.  
I do not question here your

Duke  
knight - ly oath yet rath - er would I hear the tale from

Lor.  
His High-ness is most

Duke.  
both. Sum-mon the maid! —

Est.  
I'll fetch her straight.

Lor.  
wroth. You're lost

Pom.  
You're lost what

Lor.  
What can you say?

Fr.  
What will the maid en say.

Cham.  
He's gone stark mad.

Pom.  
can you say

Brev.  
Your

Brab.  
Your

Duke. *f*  
Hence a-way.

Brev.  
High-ness.

Brab.  
High-ness.

CHORUS.  
He's fran-tic! He's en-raged. He's like a li-on caged Who  
He's fran-tic! He's en-raged. He's like a li-on caged Who

Est.

The maid has

ev-er's wise will cross him not un-til his wraths's assuaged.

ev-er's wise will cross him not un-til his wraths's assuaged.

*f*

Est.

van-ished gone. No-

Fr.

How can it be?

Duke.

Gone? How can it

Cham.

How can it be?

Brab.

How can it be?

*pp*

*pp*

Chic. Your High ness I de-

Est. where could I, Fleur ette the maid-en see.

Fr. How can it be?

Duke. be?

Cham. How can it be?

Brab. How can it be?

Chic. clare.

Est. How can it be?

Lor. Oh, tempt not fate.

Fr. Oh, tempt not

Cham. How can it be?

Pom. How can it be?

Brev. Oh, tempt not fate.

Brab. How can it be?

*Hasten the time a little.*

Lor.

fate.

Duke.

I'll be re-venge.

Guards! —

Seize this fel-low

Chic.

This out- rage you'll re- pent.

Duke.

straight.

Cham.

Two pris'-ners,

Duke.

Un- til the maid is found he'll not go free.

Cham.

Oh, dear me!

♣ *Slow and sustained.*

CHORUS and PRINCIPALS.

SOP. *ppp* Love is a mad - ness, breath - ing but sad - ness, Joy is its pro - mise

ALTO. *ppp*

TEN. *ppp* Love is a mad - ness, breath - ing but sad - ness, Joy is its pro - mise

BASS. *ppp*

sel - dom ful - filled; Love is a mad - ness breathing but sad - ness, Joy is its pro - mise

sel - dom ful - filled; Love is a mad - ness breathing but sad - ness, Joy is its pro - mise

sel - dom ful - filled. Bright in its seem - ing bliss - ful in dream - ing

sel - dom ful - filled. Bright in its seem - ing bliss - ful in dream - ing

yet ere fru - i - tion ev - er 'tis chilled, Yes, Love is a mad - ness, *ff*

yet ere fru - i - tion ev - er 'tis chilled, Yes, Love is a mad - ness, *ff*

♣ Estelle with Sopr. Lorraine with Alto. Francois with Tenors.  
Duke, Chamb., Pom., Brev. and Brab. with Bases.

breath-ing but sad-ness, Bring-ing us woe with ec-sta-sy thrilled.

breath-ing but sad-ness, Bring-ing us woe with ec-sta-sy thrilled.

*Moderate.*

Duke.

A-way! Con-fine him in the tow-er strong Un-

*pp*

*Chic.*

Duke.

Your High-ness pause.

1

til the Princess comes up-on the mor-row.

*Chic.*

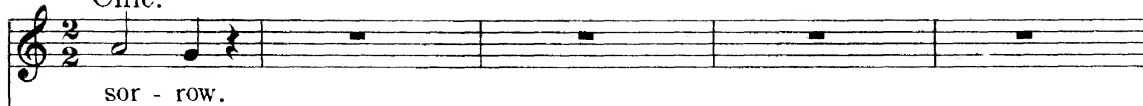
swear you do me wrong

If you per-sist ——— you will re-pent in

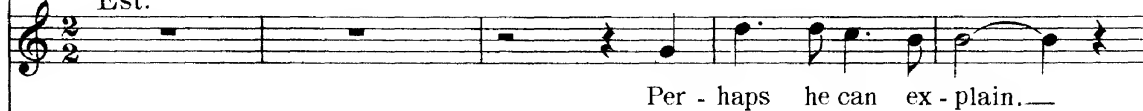


*March time.*

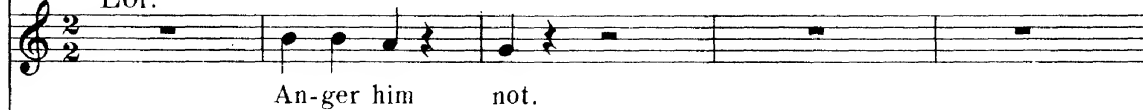
Chic.



Est.



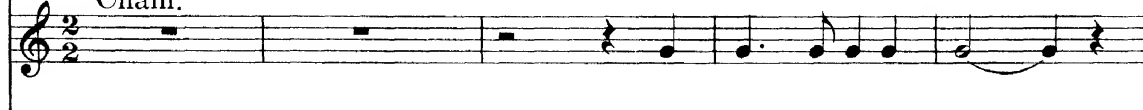
Lor.



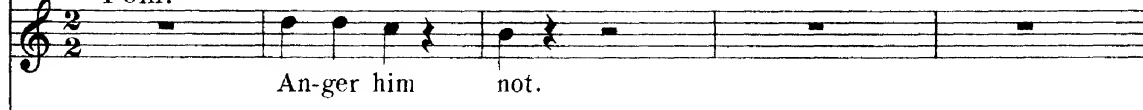
Fr.



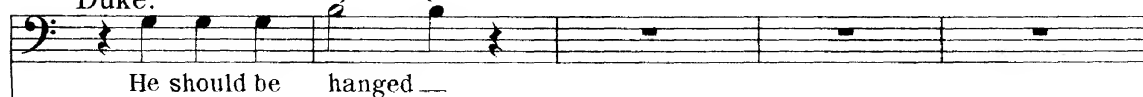
Cham.



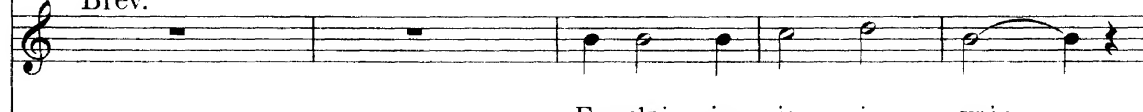
Pom.

*March time.*

Duke.



Brev.



Brab.



PRINCIPALS and CHORUS.

A - way with him, a - way with him He's

A - way with him, a - way with him He's

*ff*

spir - it - ed a - way The maid - en fair and now he stands at

spir - it - ed a way The maid - en fair and now he stands at

bay. A - way with him a - way with him a - hang - ing is his

bay. A - way with him a - way with him a - hang - ing is his

due In dungeon dark this day's work he will rue.

due In dungeon dark this day's work he will rue.

The first system consists of three staves. The top two are vocal staves with lyrics. The bottom staff is a piano accompaniment. The music is in a minor key, indicated by a single flat (B-flat) in the key signature.

Chic.

Fall'n am I from high es - tate, now in dis - grace I

The second system consists of three staves. The top two are vocal staves with lyrics. The bottom staff is a piano accompaniment. The music continues in the same minor key.

stand And in the tow - er must a - wait The sen - tence the fates com -

*unis.*  
A - way with him

A - way with him

The third system consists of three staves. The top two are vocal staves with lyrics. The bottom staff is a piano accompaniment. The music continues in the same minor key.

Van - ished has she from sight. \_\_\_\_\_ I'm to be

sight. He is to blame. He will be hanged,

sight. He is to blame. He will be hanged,

pun - ished soon for her shame. Yet will it all come  
 soon for her shame He will be judged  
 soon for her shame He will be judged

right. Fall'n am I from high es-tate, Now  
 He will be judged a - right, Fall'n is he from high es-tate, Now  
 He will be judged a - right, Fall'n is he from high es-tate, Now

Chic.

in dis-grace I stand And in the tow'r I must a-wait The

PRINCIPALS.

A - way with him

in dis-grace he stands. And in the tower he must a-wait The

in dis-grace he stands. And in the tower he must a-wait The

The first system of the musical score. It begins with a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are "in dis-grace I stand And in the tow'r I must a-wait The". Below this is a piano accompaniment in bass clef. The second part of the system is labeled "PRINCIPALS." and features a vocal line with the lyrics "A - way with him". This is followed by two staves of piano accompaniment, with the lyrics "in dis-grace he stands. And in the tower he must a-wait The" repeated on both staves.

sen-tence the fates com - mand Gone is the maid - en

A - way with him Gone is the

sentence the fates com - mand Gone is the maid - en

sen-tence the fates com - mand Gone is the maid - en

The second system of the musical score. It begins with a vocal line in treble clef with a key signature of one flat. The lyrics are "sen-tence the fates com - mand Gone is the maid - en". Below this is a piano accompaniment in bass clef. The second part of the system is labeled "A - way with him Gone is the" and features a vocal line. This is followed by two staves of piano accompaniment, with the lyrics "sentence the fates com - mand Gone is the maid - en" repeated on both staves.

I am to blame Van - ished has she from sight...  
 maid, Van - ished from sight. He is to blame,  
 He is to blame Van - ished has she from sight.  
 He is to blame Van - ished has she from sight.

— I'm to be pun - ished soon for her shame Yet  
 — And will be hanged soon soon for her shame  
 — He will be pun - ished soon for her shame He  
 — He will be pun - ished soon for her shame He

will it all come right

He will be judged He will be judged a - right.

will be judged a - right

will be judged a - right

Duke.

A - way with him A pris' - ner he must be, Un -

*retard.* til the Prin - cess comes to set him free. *in time.*



## CHORUS and PRINCIPALS.

A - way with him a - way with him To cell of cold grey stone There

A - way with him a - way with him To cell of cold grey stone There

*ff*

he'll per-chance re-pent the wrong he's done. A - way with him a -

he'll per-chance re-pent the wrong he's done. A - way with him a -

way with him a - pris'-ner he must be un - til the Princess comes to set him

way with him a - pris'-ner he must be un - til the Princess comes to set him

Chic.

A pris'- ner I must be A pris'- ner I must

Est. & Lor.

free. A pris'- ner he must be A pris'- ner he must

Fr.

free. A pris'- ner he must be A pris'- ner he must

Duke.

free. A pris'- ner he must be A pris'- ner he must

Cham. & Pom.

free. A pris'- ner he must be A pris'- ner he must

Brey. & Brab.

free. A - way with him A - way with him

free. A - way with him A - way with him

The musical score is written for a group of voices and piano. The vocal parts are arranged in a choral style, with each part having its own line of music. The lyrics are written below the corresponding musical lines. The piano accompaniment is written in a grand staff (treble and bass clef) at the bottom of the page. The score is divided into several systems, each corresponding to a different vocal part or a group of parts. The lyrics are: 'A pris'- ner I must be', 'A pris'- ner he must be', and 'free. A - way with him'. The final section of the score shows the vocal parts and piano accompaniment playing the phrase 'A - way with him'.

be Un - til the Prin-cess comes \_\_\_\_\_ to set

be Un - til the Prin-cess comes \_\_\_\_\_ to set

be Un - til the Prin-cess comes \_\_\_\_\_ to set

be Un - til the Prin-cess comes \_\_\_\_\_ to set

be Un - til the Prin-cess comes \_\_\_\_\_ to set

be Un - til the Prin-cess comes \_\_\_\_\_ to set

A - way with him. Un - til she sets

A - way with him. Un - til she sets

8-----

me free. —

him free. —

him free. —

him free. —

him free. —

him free. —

him free. —

him free. —

8<sup>va</sup> loco.

*ff*

End of Act II.

## ACT III.

## Opening Chorus.

No 1a

(MALE.)

*With spirit.*

The piano accompaniment consists of three systems of staves. The first system (measures 1-4) begins with a *ff* dynamic. The melody is primarily in the right hand, featuring chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes. The second system (measures 5-8) continues the melodic and harmonic development. The third system (measures 9-10) concludes the piano introduction with a triplet of eighth notes in the right hand and a final chord in the left hand.

CHORUS.

TENORS.

BASSES.

There's a feel ing of war in the

The vocal staves for Tenors and Basses are shown. The Tenors' part begins with a whole rest in the first measure, followed by a half note in the second measure, and then a melodic line in the third and fourth measures. The Basses' part follows a similar pattern, with a whole rest in the first measure and a half note in the second. The lyrics "There's a feel ing of war in the" are written under the vocal staves. The piano accompaniment continues below the vocal staves, providing harmonic support.

air, In the tem-per of ev - 'ry blade And we

wel-come the prom-ise so fair, For war is a boun-ti - ful

jade ——— There's a hus - tle and bus - tle a - near There's a

hus-tle and bus-tle a - near, And a - far prep-a - rations are made For the

send-ing and mend-ing of gear For war is a boun-ti - ful jade, For

war is a boun - ti - ful jade. —

## No 1b

"War is a Bountiful Jade" (Brevet and Male Chorus.)  
*A little slower.* Brevet.

War gives to a lov - er the  
 The sol - dier has on - ly to

sol - dier bold Plun - der of coun - try and town.  
 go and fight, what mat - ter the right or wrong.

My la - dy's jew - els, the mi - ser's gold and  
 'Tis a gay wild life of glo - rious strife And its

oft en a king - ly crown. He  
 spice is wine and song. And



drinks of wine from the old - est cask In cas-tles to sleep he  
ev - er the wench-es will troop-ing come The wench-es with eyes a -

lies. \_\_\_\_\_ And the wench-es of - fer their  
flame. \_\_\_\_\_ With the tim tim tum of the

*retard a little.*

blood-red lips, And woo him with ro - guish eyes. \_\_\_\_\_  
war like drum, And the sol - dier is their game. \_\_\_\_\_

Then mend, mend, mend, And

pol-ish ev-ry pike And ham-mer and shar-pen each

lance-tip a-like And tem-per keen each blade — Now

peace a-side is laid — And war, war, war is a boun-ti-ful

jade. Then mend, mend, mend, And pol-ish ev'-ry pike, And  
TENORS.

Then mend, mend, mend, And pol-ish ev'-ry pike, And  
BASSES.

ham-mer and sharpen each lance - tip a like— And temperkeeneach

ham-mer and sharpen each lance - tip a - like— And temperkeeneach

blade — Now peace a - side is laid — And war, war,

blade — Now peace a - side is laid — And war, war,

(Pause 2d time only.)

war is a boun - ti - ful jade. —

war is a boun - ti - ful jade. —

(Pause 2d time only.)

## Trio.

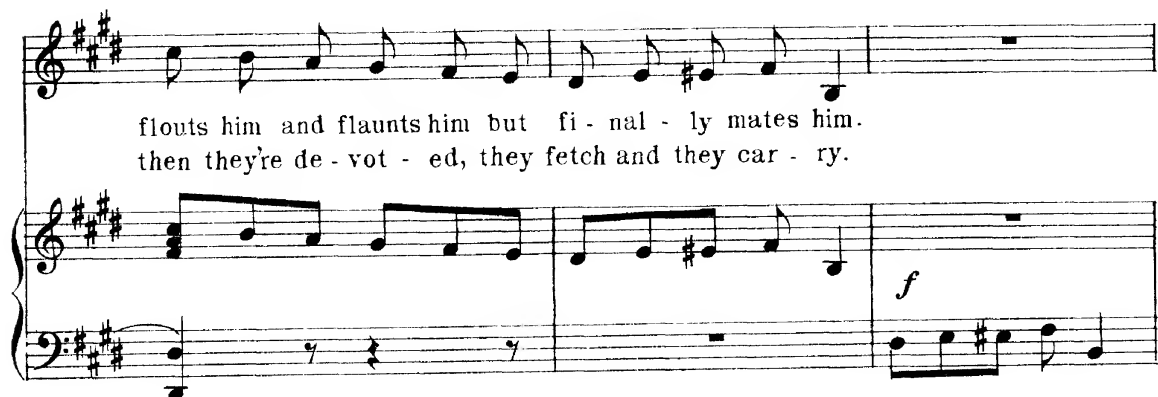
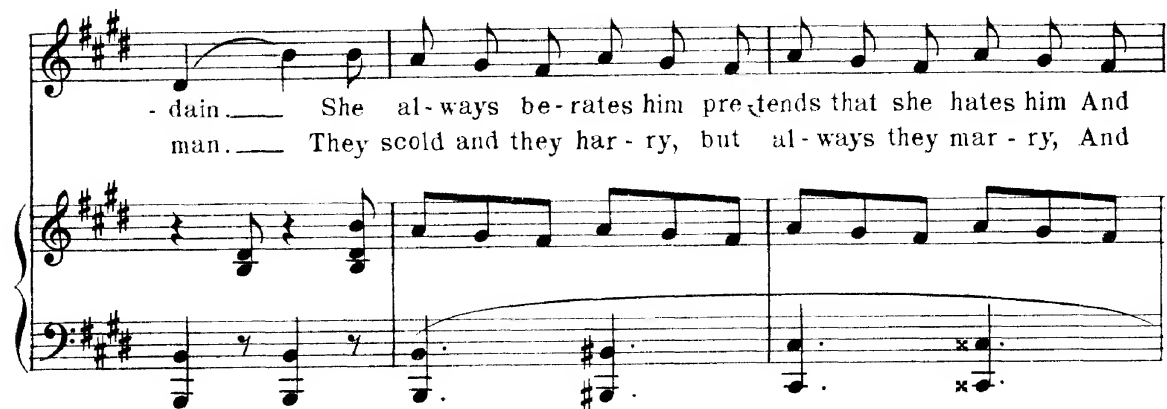
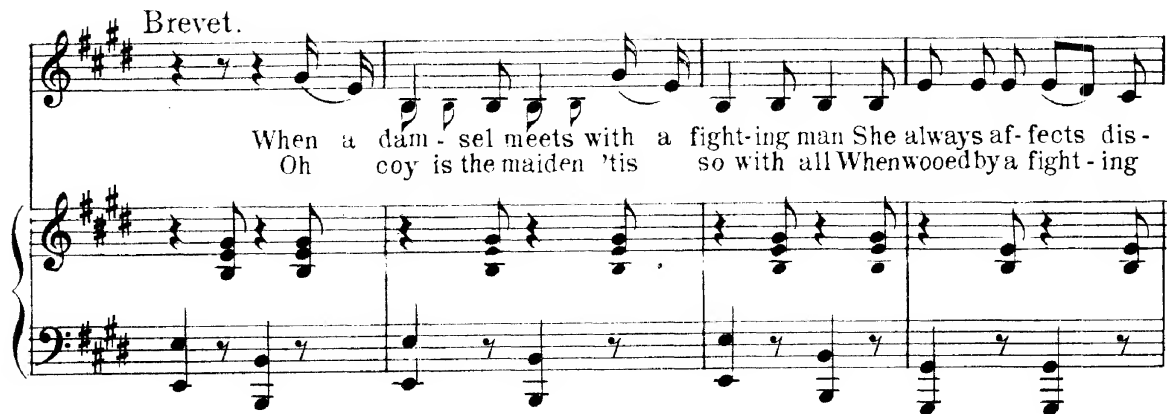
"A Fighting Man"

No 2.

Estelle, Brevet and Brabeau.

*Animated.*

Brevet.



Brab.

That is if he can give check to her plan By  
It's done ev - 'ry day, it's on - ly their way It's

*retard a little.*

showing her scorn ing is vain — For a fight - ing man is the  
been just so since the world be - gan — How - ev - er it nev - er af -

Est.

prop - er sort To win the heart of the dam - sels.  
- fects re - sults For fight - ing men must be mas - ters.

But

Tell me I pray you if you can What do you mean by a  
how if the maid - en with wrath ex - plode, Does a fight - ing man wince when he

*pp*

Est. <sup>212</sup> *With spirit.*

fight-ing man.  
feels the goad.

Brev.

They  
Does

Brab.

A fight-ing man,  
A fight-ing man,

A fight-ing man,  
A fight-ing man,

say that from dan-ger a-way he ran.  
he fly to such shel-ter as he can.

He's quick with the blade.  
He's quick and he's strong.

He's  
He

At least when he meets with a pret-ty maids  
'Tis said he affects self-praise in song.

He's  
From

nev-er a-fraid.  
nev-er goes wrong.

*f*

*p*

*ff*

*ff*

*p*

And he's oft - en re - ward - ed like  
And he's punished if kiss - ing he  
nev - er a - miss.  
bat - tle he hies.  
With a smile or a kiss.  
To a pair of bright eyes.

*f p*

this.  
tries.  
A fight - ing man, a fight - ing man, He's  
A fight - ing man, a fight - ing man, He's

*f mf*

built up-on na - ture's fin - est plan, A fiend in a brawl, A  
built up-on na - ture's fin - est plan, A fiend in a brawl, A

beau in a hall All the world bows down to a fight-ing man.

1

fight-ing man.

2

fight-ing man.

*ff*



# Quartette.

"Love came to me one day!"

No 3.

Chic, Lorraine, Duke and François.

*Rather slow.* Chic.

Love came to me one

day, Decked out in col-ors gay,

Sang to me on my way, And I dis-owned

*slight retard* him, He *in time.* came to me a - gain

Sad and dis-heart-ened, when My heart re-spond-ed

Chic.  
Then I quick-ly en-throned him  
Duke.

What

Chic.  
Then  
voice in mu-sic clear at-tends my anxious ear.

love came in poor ar-ray and said — to  
Franc.

Love is the theme to -

Chic.  
me. Let me remain, I pray, Oh hear my plea.

Lor.  
Will she herself be - tray. This should not be.

Fr.  
day. I plain - ly see.

Duke.  
That voice! what shall I

He seemed so sad and lorn, so woe - ful and so torn, So wea - ry

Will she herself be - tray

say, Who can it be? Who can it be If it be she I

*cres.*

and so worn. I warmed him in my heart I warmed him in my

Will she herself be -

Love is the

mourn. Who left me so for - lorn If she will but a-dorn my

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'and so worn. I warmed him in my heart I warmed him in my'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

heart. — Nor asked a fee.

tray. — This should not be.

theme to-day 'Tis said that sirens

life I'll be the rich-est lord on land or sea.

The second system continues the musical piece. The vocal parts sing 'heart. — Nor asked a fee.' and 'tray. — This should not be.' The piano accompaniment features a prominent chordal texture in the right hand, with a *pp* (pianissimo) dynamic marking. The lyrics 'theme to-day' and 'life I'll be the rich-est lord on land or sea.' are also present.

Fr. sing and false visions bring.

Duke. I swear it is not

Lor. Re-frain, re -

so. That voice, that voice I know.

Chic. Love came to me one

Lor. frain I pray, you know, you know not what you say. Love —

Fr. Love comes to all one

day. Decked out in col-ors gay.

comes to all one day.

day. Decked out in col - ors gay.

Love came to me one day. Decked out in col - ors

The first system of the musical score is in B-flat major (two flats). It consists of four vocal staves and a piano accompaniment. The vocal parts have lyrics: "day. Decked out in col-ors gay.", "comes to all one day.", "day. Decked out in col - ors gay.", and "Love came to me one day. Decked out in col - ors". The piano part features triplet chords in the right hand and single notes in the left hand.

Sang to me on my way And I dis - owned \_\_\_\_\_

Sings to them on their way and they dis -

Sings to them on their way \_\_\_\_\_ and they dis -

gay. And I dis - owned \_\_\_\_\_

The second system continues the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts have lyrics: "Sang to me on my way And I dis - owned \_\_\_\_\_", "Sings to them on their way and they dis -", "Sings to them on their way \_\_\_\_\_ and they dis -", and "gay. And I dis - owned \_\_\_\_\_". The piano part continues with triplet chords and single notes.

him. He came to me a - gain.

owned him. He comes to all a - gain.

owned him. He comes to all a -

him. He came to me a -

Sad and dis-heart-ened when my heart re-pond-ed

Sad and dis-heart-ened when their

gain. Sad and dis-heart-ened when their

gain. Sad and dis-heart-ened when my heart re -

Then I quick - ly en - throned him.

hearts are chast-ened then they quick en - throne him. Love

hearts are chast-ened then they quick en - throne him.

spond - ed Then I quick en - throned him. Love

The piano accompaniment consists of two staves. The right hand features triplet figures in the first two measures, while the left hand provides a steady bass line with chords.

Love came in poor ar - ray and said to

came \_\_\_\_\_ Love came in

Love \_\_\_\_\_ came in poor ar - ray and said to

came in poor ar - ray and said to me \_\_\_\_\_

The piano accompaniment continues with the same triplet motif in the right hand and a consistent bass line in the left hand. A *mf* (mezzo-forte) dynamic marking is present at the beginning of the piano part in the second system.



me. Let me re - main I pray Oh

poor ar - ray and said to me Let me re - main I —

me. Let me re - main I pray.

Let me re - main I

The first system of the musical score consists of five staves. The first four staves are vocal parts: a soprano line, an alto line, a tenor line, and a bass line. The fifth staff is the piano accompaniment, shown in grand staff notation. The lyrics are: 'me. Let me re - main I pray Oh', 'poor ar - ray and said to me Let me re - main I —', 'me. Let me re - main I pray.', and 'Let me re - main I'.

hear my plea. He seemed so

pray Oh hear my plea. He seemed —

Oh hear my plea. He seemed so sad and

pray — Oh hear my plea. He seemed so sad and

The second system of the musical score also consists of five staves: four vocal staves (soprano, alto, tenor, bass) and one piano accompaniment staff in grand notation. The lyrics are: 'hear my plea. He seemed so', 'pray Oh hear my plea. He seemed —', 'Oh hear my plea. He seemed so sad and', and 'pray — Oh hear my plea. He seemed so sad and'.

sad and lorn, So woe - ful and so torn

so sad and lorn \_\_\_\_\_ So woe - ful and so

lorn So woe ful and so torn

lorn, So woe - ful and so torn So

The piano accompaniment consists of chords in the right hand and single notes in the left hand, following the vocal lines.

So wea - ry and so worn so wea - ry

torn \_\_\_\_\_ so wea - ry and so worn So

So wea - ry and so worn I warmed I

wea - - ry and so worn so wea - -

The piano accompaniment continues with chords in the right hand and single notes in the left hand, supporting the vocal melody.

and so worn I warmed him in my heart — Nor

worn, I warmed him in my heart — Nor

warmed him in my heart — Nor

ry, I warmed him in my heart — Nor

*ff*  
asked a fee. —

asked a fee. —

asked a fee. —

asked a fee. —

## Entrance.

Male Chorus.

No 4a

*Animated.*

The musical score is for a male chorus entrance. It begins with a piano introduction in D major, 2/4 time, marked 'Animated.' The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamics ranging from *f* (forte) to *ff* (fortissimo). The vocal parts enter with the lyrics: 'The Prin - cess - es men at arms are we — The ver - y flow'r of chiv - al - ry. And when we go to'. The Tenor part has a melodic line with some grace notes. The Chorus and Bass parts provide harmonic support. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

TEN.

CHORUS. The Prin - cess - es men at arms are we — The

BASS.

ver - y flow'r of chiv - al - ry. And when we go to

war and fight — We know we're al - ways in the

right we march with step e - las - tic And in our ways a dras - tic

Dras - tic, dras - tic dras - tic Oh, so ver - y dras - tic we're right we

know And so the foe may nev - er find us plas -

SOPR. *unis.*  
ALTO. We're blades of a tem - per both fine and tried On  
tic. The Prin - cess - es men at

mis-sions im - por - tant we're chos - en to ride We're quick and em - pha - tic But  
arms are we The ver - y

nev - er er - ra - tic we sleep, we sleep our swords be side as an  
flow'r of chiv - al - ry and

es-cort of hon-or su-perb are we There's noth-ing to e-qual us you'll a-gree We're

when we go to war and fight — We

al-ways re-li-a-ble Dar-ing and pli-a-ble Brave as you well can see. A

know we're al-ways in the right. — We

sweep-ing bow and a low-bent head Or an off-hand

march with step e-las-tic and in our ways so dras-tic Dras tic, dras-tic

nod Prove us well bred We heed not the tears of a -  
 dras - tic Oh, so ver - y dras - tic We're right we know — and  
 dor - ing dears For we — are the pink of pro - pri - e - ty  
 so the foe may nev - er find no  
 cav - a - liers.  
 plas - - tic.



## SONG "LOVE AND WAR" (Chic and full Chorus.)

Chic.

Two things greater than all things are The first is love, is love so fair, The  
Love is — gen - tle - ness and grace Ten - der of heart and mild; But

se-cond is grim re - pul-sive war And this and this com-pletes the pair A -  
war has a rough and fearsome face, That is im-pressed with pas-sion wild And

las, they seem miss - mat - ed Un - wise un - just - ly fat - ed. To  
yet de-spite their seem-ing With com-mon traits they're teem-ing 'Tis

go a - bout thus coup - led And for aye But they jour-ney on for-  
nat - u - ral se - lec - tion You must know, And so long as time is

ev-er need-ing nei-ther tie nor teth-er And they are bet-ter friends as swift the  
time love and war in prose and rhyme Still hand in hand con-gen-ial-

*Brilliant.*

a - ges fly.  
ly will go. Love and war Love and war War and love

In the earth be - neath or heav'n a - bove. Two things greet-er than

all things are The one is love And the oth - er war The one is

love and the oth - er war.

SOPR.

ALTO.

CHORUS.  
TEN.

BASS.

Love and war, Love and war, War and

Love and war, Love and war, War and

*f*

*ff*

Two things

love In the earth be - neath, or heav'n a - bove Two things

love In the earth be - neath, or heav'n a - bove Two things

greater than all — things are And one is love And the oth - er

great-er than all — things are And one is love And the oth - er

great-er than all things are And one is love And the oth - er

The first system consists of four staves. The top staff is a vocal line in G major, with lyrics 'greater than all — things are And one is love And the oth - er'. The second and third staves are piano accompaniment, with the second staff having lyrics 'great-er than all — things are And one is love And the oth - er' and the third staff having lyrics 'great-er than all things are And one is love And the oth - er'. The fourth staff is a bass line. The piano part features chords and moving lines in both hands.

war the one is love and the oth - er war. war.

war the one is love and the oth - er war. war.

war the one is love and the oth - er war. war.

with force.

The second system consists of four staves. The top staff is a vocal line in G major, with lyrics 'war the one is love and the oth - er war. war.' and first/second endings. The second and third staves are piano accompaniment, with the second staff having lyrics 'war the one is love and the oth - er war. war.' and the third staff having lyrics 'war the one is love and the oth - er war. war.'. The fourth staff is a bass line. The piano part features chords and moving lines in both hands, with the instruction 'with force.' written above the bass line.

Duke spoken  
 "Burgundy greets the Princess Chic and bids her :  
 : welcome."

*pp*  
*rather slow.*

Chic.  
 Come love go love

Heig - ho and lack - a - day! Duke  
 "What! Can it be Fleurette"?

*f*

Chic.  
 She's but a wom - an Thou art a man.

*with the voice.*  
*f*

## Finale III.

Chic, Duke, Principals and Chorus.

No 5.

*With spirit.*

Piano introduction for No. 5, marked *With spirit.* and *f*. The music is in 3/4 time, key of D major, and consists of two staves (treble and bass) with a series of chords and moving lines.

CHORUS and PRINCIPALS.

SOPR.  
ALTO.  
TEN.  
BASS.

She's but a wom - an He's but a man No - ble is

She's but a wom - an He's but a man No - ble is

*ff*

First system of the chorus. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "She's but a wom - an He's but a man No - ble is". The piano accompaniment is marked *ff* and features a strong, rhythmic accompaniment.

he and knight - ly Liv - ing and lov - ing is

he and knight - ly Liv - ing and lov - ing is

Second system of the chorus. The vocal parts continue with the lyrics "he and knight - ly Liv - ing and lov - ing is". The piano accompaniment continues with a strong, rhythmic accompaniment.

Chic.

Life is all

na-ture's own plan When maid-en and man meet right - ly The

na-ture's own plan When maid-en and man meet right - ly The

love. \_\_\_\_\_

frail i - vy clings to rough oak-en tree The dove for her dear one is

frail i - vy clings to rough oak-en tree The dove for her dear one is

Chic.

The dew loves the flow'r, the stars love the sea And

Duke.

And

wait - - ing The dew loves the flow'r, the stars love the sea.

wait - - ing The dew loves the flow'r, the stars love the sea.

all life is lov - - - ing and all life is mat - -

all life is lov - - - ing and all life is mat - -

All life is lov - ing and mat - ing All life is

All life is lov - ing and mat - ing All life is



ing.

ing.

lov - ing and mat - - ing.

lov - ing and mat - - ing.

End of Opera.